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The Connoisseur

An Illustrated Magazine For Collectors

Vol. XV.

(MAY—AUGUST, 1906)

LONDON

PUBLISHED BY OTTO LIMITED, CARMELITE HOUSE, CARMELITE STREET, E.C.

EDITORIAL AND ADVERTISEMENT OFFICES: 95, TEMPLE CHAMBERS, TEMPLE AVENUE, LONDON, E.C.

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PRINTED BY
BEMROSE AND SONS LTD.,
DERBY AND LONDON



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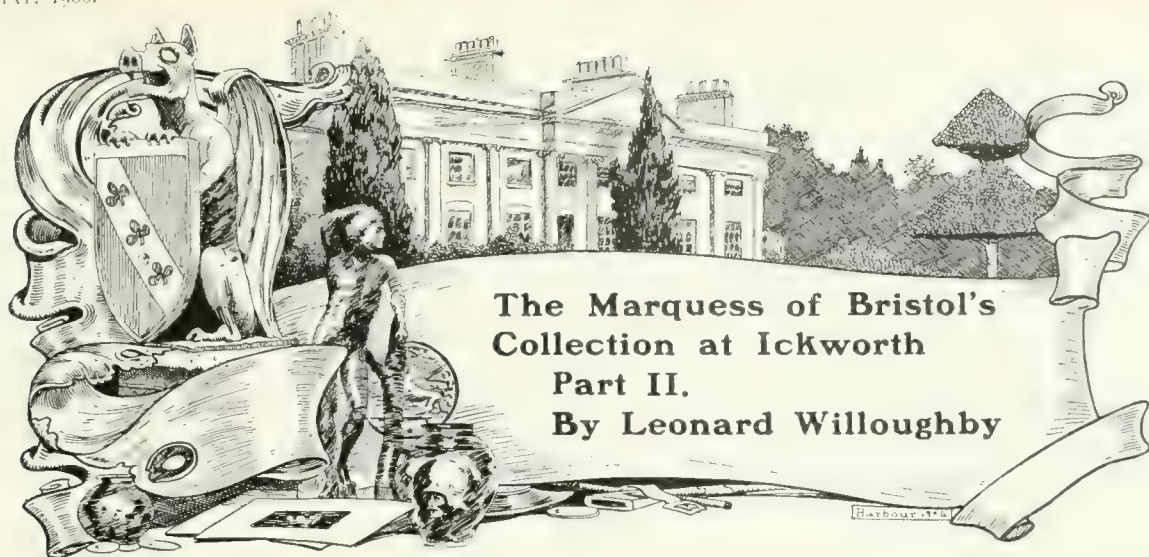
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THE BILLITTED SOLDIER'S DEPARTURE

Engraved by Graham
After George Merland



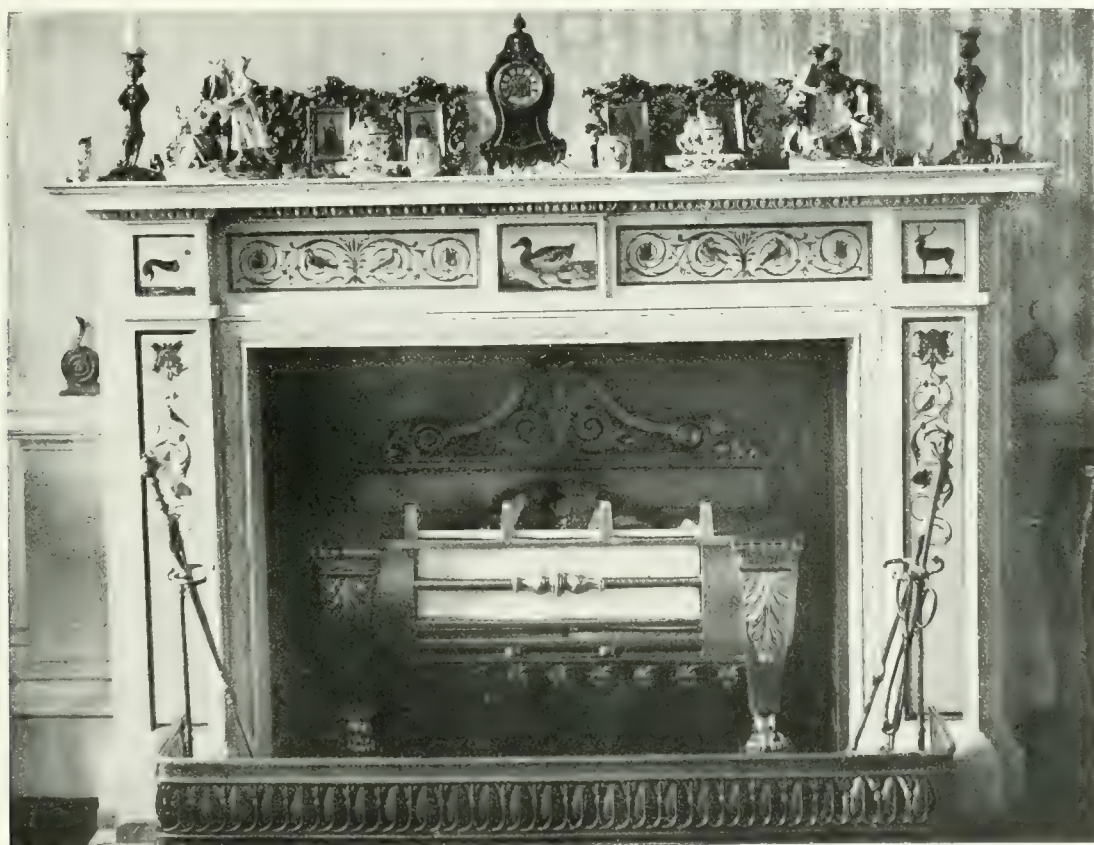
The Marquess of Bristol's Collection at Ickworth

Part II.

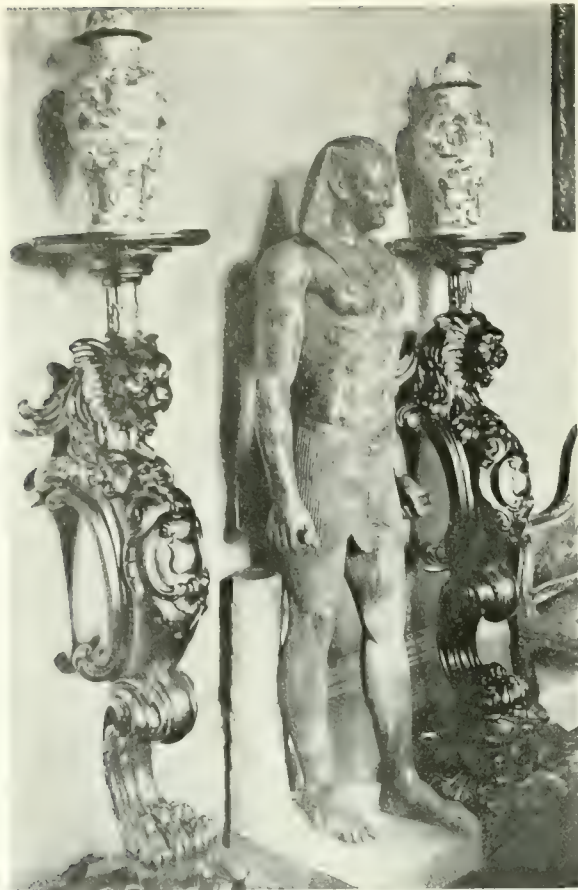
By Leonard Willoughby

DURING this time the bishop was actively amusing himself in Ireland, and taking a keen interest in the movement for the reform of the Irish Parliament. He enrolled himself as an armed Volunteer, and on the occasion of the meeting of the National Convention in Dublin,

he made a sort of kingly entry at the head of a procession, which Mr. Lecky describes as follows: "Dressed entirely in purple, with diamond knee and shoe buckles, and with long, gold tassels hanging from his white gloves, he sat in an open landau drawn by six noble horses



INLAID MARBLE CHIMNEYPIECE IN MORNING ROOM



EGYPTIAN STATUE OF ANTINOUS AND ITALIAN BRACKETS

caparisoned with purple ribands. Dragoons rode on each side of his carriage, which proceeded slowly through the different streets amid the cheers of a large crowd, till it arrived at the door of the Parliament House, where a halt was called and a loud blast of trumpets startled the assembled members. Several, wholly ignorant of the cause of the tumult, flocked from curiosity to the door, and the bishop saluted them with royal dignity. The Volunteers presented arms, the bands played the Volunteer March, then with a defiant blast of trumpets the procession proceeded on its way."

During the Convention his

conduct and reckless language so alarmed the Government that the Lord-Lieutenant carried about a warrant for his arrest in his pocket. Overstepping the mark altogether by the violence of his counsels, the patriots threw him over, and thus dispirited at his failure to raise a popular cry, his ardour in the cause of Ireland speedily subsided, and in 1786 he left once again for the Continent. The rest of his life was spent entirely on the Continent, a period of seventeen years, during which time he entirely neglected his diocese, and insulted the Primate in the most consummate way when he remonstrated with him. He, however, continued to draw quarterly remittances of £5,000, but his extravagances in his purchases of what he called the "Beaux Arts" were such that before the next remittance was due his purse was empty, and then he had to dispose of part of his purchases at heavy loss. He scattered large sums of money among poor painters, and purchased pictures—good, bad and indifferent, and without discrimination.

Once, when travelling from Rome to Florence, he was dining at Siena, when the procession of the Host passed beneath the window of his room. Having a great dislike to a tinkling bell, he seized a tureen of pasta, and threw it in a fury on to the heads of the priests. The crowd made a dash for him, and would have very likely killed him, only he escaped by the greatest good luck and a large outlay



DERBY-CHELSEA CHINA VASES AND DERBY-CHELSEA CUP AND SAUCER

Marquess of Bristol's Collection



COUNTESS OF SUFFOLK
BY J. BOSKINS

of gold, flying with all speed over the Tuscan borders. In 1796 he made the acquaintance of the Countess Lichtenau at Naples, the quondam mistress of Frederick William of Prussia. Though sixty-six years of age

he fell violently in love, and lived a life of open shame with her. He in the same way was intimate with Lady Hamilton, the wife of his friend the English ambassador, and famed in connection with Nelson.

He did his best to marry one of the Countess Lichtenau's daughters by Frederick of Prussia to his second son, who utterly refused the suggestion, greatly to his father's anger and mortification. In 1798, when Italy was overrun by the French troops accompanied by hordes of dealers and hucksters, the bishop's collection of treasures were at once the object of plunder, while he himself was promptly placed in prison in the Castle of Milan. He endeavoured, through his daughter, Lady Elizabeth Foster, to get Pitt to appoint him Ambassador at Rome, thinking thereby to save "all that immense, valuable and beautiful property, a

large mosaic pavement, sumptuous chimney-pieces for my new house, and pictures, statues, busts, and marbles without end, first-rate Titians and

Raphaels, dim Guidos, and three Carraccis—*gran Dio! che tesoro.*" His request was not granted, but, owing to

the petition of a number of artists and others, of whom he had been a liberal patron, citizen Heleyer agreed to

allow him to redeem his treasures for £10,000. No sooner was this sum paid than again was the collection plundered and distributed over the Continent, never again to come together. Thus the house which was building at Ickworth, on purpose for their reception, was useless, and only a White Elephant ever afterwards.

For the rest of his life he behaved as a madman, riding about the streets in red plush breeches and a broad brimmed white straw hat, which the people in Rome supposed was the regulation costume of an Irish bishop; but as to his irregularities, the less said the better.

In appearance he was short, delicately formed in figure and face, animated in expression, and quick in movement and speech. Charles James Fox described him as "a madman and a dishonest one"; Horace Walpole with scorn spoke of him as "this right irreverent bishop"; Lord Charlemont stigmatised him as "a bad father, a worse husband, a determined deist, very blasphemous in his conversation, and greatly



ADMIRAL AUGUSTUS,
THIRD EARL OF BRISTOL.
BY COSWAY



MINIATURE BY HILLIARD



LADY TEMPLETOWN
BY MRS. MEE



JOHN AUGUSTUS LORD HERVEY
BY COSWAY



MINIATURE
BY PETER OLIVER



LADY CARR
BY COCKER

addicted to intrigue and gallantry." To his sons his ideas were just, and he took pains over their education, yet he quarrelled with them, his brothers, and his wife; the only one of his family with whom he did not fall out being his daughter, Lady Betty Foster, who possessed great tact, and knew how to manage him.

His abilities were great, as were his sympathies; his intellect was swift, and his actions bold, but his vices, blasphemies, and domestic tyrannies

and wings with an enormous collection of sculpture and pictures, busts and marbles—a collection which perhaps might have been the finest of its kind in the kingdom, the wings and passages were utilised for living purposes. It is an enormous pile, measuring 625 feet in length, with a circular centre building resembling the Albert Hall.

Naturally, to fill this palace, it would require an enormous collection of objects, and thus it is that one wing is practically empty, a portion of it being



CABINET OF JAPANESE LACQUER WITH BLUE AND WHITE PAINTED PLACQUES

completely put his better qualities in the shade, so much so indeed, that one can only believe that his actions were the result of a disordered brain, rather than the wilful performance of things which are too sad to contemplate. Dying in 1803, and when only a portion of Ickworth was erected, it was a matter for consideration whether the house should be continued with, especially so as the bishop's collection had disappeared. It was, however, found cheaper to finish the building and add the wings, rather than to pull it down and build a less pretentious house. Instead of the house, when finished, being filled in corridors

used as a palm house. In the centre building, the part in which the bishop had intended himself to reside, are what may be styled the principal rooms—rooms which Lord and Lady Bristol but seldom use, preferring the more cosy east wing to live in. The most interesting objects dispersed throughout the house are the pictures, china, statuary, furniture, miniatures, lace, fans, and snuff-boxes. Many of the pictures are family portraits by Gainsborough, Reynolds, Zoffany, Kauffman, Lely, Ramsey, Kneller, Romney, Hogarth, Grant, Hudson, while others are by Van Dyck, Lawrence, Hoppner, Vigée le Brun. These I can allude to in passing



JOHN AUGUSTUS LORD HERVEY

BY GAINSBOROUGH

through the various rooms, as well as other objects of interest as we come to them.

In the large stone entrance hall are several pictures, the most interesting being that of the bishop, by Kauffman, which hangs over the fireplace. This is a full length, seated, in episcopal dress, a grey coat, and by him a picture of Derry Cathedral. Opposite to this picture is one of John Lord Hervey, the father of the bishop; this is by Hudson, and depicts him full length, seated, wearing a brown coat, knee breeches, and holding on his knee the Privy Seal Bag. Born 1666 he died 1743, and was as described in the earlier part of this article — the eldest surviving son of the first earl, by his second wife, Elizabeth Felton. He was called to the House of Lords in his father's lifetime as Lord Hervey of Ickworth, and he married Mary (Molly) Lepel in 1720. Other pictures here are Sir Thomas Felton, by Kneller, who was Master of the Household to William III.; he was also M.P. for Bury St. Edmunds. He is shown wearing a green velvet coat and a long brown wig. One by Lely of Sir Robert Carre, Bart., is a three-quarter length, wearing a brown robe and a dark curly wig. He was born in 1682, and was the eldest son of Sir Robert Carre of Sleaford. Lady Elizabeth Felton, who died in 1681, also by Lely, is here. She was the daughter and co-heir of James, third Earl of Suffolk, Lord Howard de Walden. There is also a picture of John Hervey of Ickworth, eldest son of Sir William Hervey, who married Susan Jermyn.

Against the wall, and facing the front door, is

the colossal piece of sculpture, *The Fury of Athetis*, by Flaxman, which is supposed to be one of the few pieces of the bishop's collection ever recovered. The breakfast room, which opens from here on the left, holds several very large full-length portraits, notably of John Augustus Lord Hervey, in naval captain's uniform, a work of Gainsborough's. This officer was Minister-Pleni-

potentiary in Tuscany, and married in 1779 Elizabeth, daughter of C. Drummond of Meggich. On the other side of the fireplace is Sir Thomas Lawrence's copy of his own picture hanging at Windsor, of Robert, second Earl of Liverpool. This nobleman was born 1770 and died 1823, having married the daughter of the third Earl of Bristol. He was summoned to the House of Lords as Baron Hawkesbury. Over the fireplace is Reynolds's picture of Sir Charles Davers, the brother-in-law of the bishop. The picture is three-quarter length, and Sir Charles is depicted in a scarlet coat, holding a gun; there is also a spaniel in front of him, and in the background



INDO-PORTUGUESE CARVED EBONY CHAIR

is Rushbrook House. This gentleman was M.P. for Bury St. Edmunds in 1774. Another large picture here is of Lady Louisa Hervey, Countess of Liverpool. It is by Romney, a full length; she is leaning on a harp, and wears a white dress. This lady was the third daughter of the fourth Earl—the bishop—and married in 1795 R. B. Jenkinson, second Earl of Liverpool. In Romney's notebook appears, "Lady Louisa Hervey, painted 1790-92. Sent to Lady Bristol."

Over one of the doors is a painting of Elizabeth

Marquess of Bristol's Collection

Lady Hervey, and her daughter Elizabeth, Mrs. Ellis. It is a three-quarter length, seated, and shows Lady Hervey with fair hair, a pale yellow dress, with blue scarf, holding her daughter on her lap. She was the daughter of Colin Drummond, Commissary General and Paymaster to the Forces in Canada. She married John Augustus, eldest son of the bishop: her daughter married in 1798

finely carved chairs of Indo-Portuguese work are also valuable; these, unlike most chairs of this kind, are elaborately carved both back and front. There are also one or two exceedingly handsome commodes of the Louis XVI. period.

The drawing-room, like the breakfast and dining-rooms, has its outer walls on the curve, as these rooms run round the centre building, which is



PORTRAIT OF MME. VIGÉE LE BRUN BY HERSELF

Charles Rose Ellis, created Lord Seaford in 1826. The picture is by Angelica Kauffman, but is not one of her best works. Another picture here by Ribera (Spagnoletto), which occupies almost the whole of one wall, is a copy of one in the Vatican. The marble fireplace is very handsome, and consists of a white background with inlaid coloured marble and mosaic plaques. The china here is chiefly ruby Chelsea and Derby-Chelsea, both of which are beautiful in colouring and design, as well as valuable and rare. Some

nearly circular in shape. Two sets of pillars, one at each end, divide the room. There are five tall windows facing nearly south, by which the room is admirably lighted. The fireplace is in the centre of the wall, facing the windows, and is a beautiful piece of Canova's work, the figures on either side, especially on the left side, being some of his best work. There are but few pictures here, the most valuable and interesting being a Velasquez, of Don Baltazar Carlos, in hunting costume. The miniatures are all good,

and include some by Cosway, Mrs. Mee, Cooper, Hilliard, Peter Oliver, and J. Hoskins. These are mostly family portraits of relatives and connections. Amongst the furniture is a fine specimen of red Boulle, a commode with eight legs, while between the windows are some wonderfully handsome console tables with tall mirrors above and painted panels at the top. There are also several marble busts of Canning, Pitt, Fox, and Lord Liverpool. The dining-room leads out of this, and is reached through two massive mahogany doors, for the walls are quite six feet thick in this building. This room, like the others, is very lofty, and is peculiar in shape, but holds some of the most interesting family pictures. Over the sideboard is one by Gainsborough of Augustus John, third Earl of Bristol, who married Miss Chudleigh. He is shown full length in admiral's uniform—for he was admiral of the blue. He died without male issue, and so his brother, the notorious bishop, became fourth Earl. Over the fireplace is one by Sir T. Lawrence of Frederick William, the second son of the bishop, who became fifth Earl and eventually first Marquess. He married the Hon. Elizabeth Upton, second daughter of the first Lord Templetown. He was born in 1769, succeeded to Earldom in 1803, created Marquess in 1826, and died in 1859 at the age of ninety-one. On either side of this are two very large pictures of Frederick William, second Marquess, and Lady Katherine Manners, by Sir Francis Grant. The second Marquess, father of the present Lord Bristol, was born in 1800, and succeeded in

1859, having married the beautiful Lady Katherine Manners, daughter of John fifth Duke of Rutland. When this painting was done she was Lady Katherine Jermyn, her husband not then having succeeded to the Marquisate, while she died in 1848, or eleven years previous to his succession. On either side of the door leading to the drawing-room are pictures of Lady Betty Foster and the present Marquess. That of Lady Betty is by Kauffman, and is a three-quarter figure seated, in white dress, large hat, and a landscape. She was a daughter of the bishop, and married in 1776 John Thomas Foster, who died in 1796. She married secondly William, fifth Duke of Devonshire, in 1809, and died in Rome in 1824. That of the present Marquess is by A. Cope, R.A., and has only just been finished. It bears an inscription—"Presented by the County of Suffolk to the Most Honourable

the Marquess of Bristol, Lord-Lieutenant of the County, 1905." It is an excellent likeness, and emphasises the remarkable resemblance between the present Duke of Rutland and himself. The remaining picture over the door is of Charles Rose Ellis, Lord Seaford, a three-quarter length standing. Born 1771, he married the only daughter of John Augustus Lord Hervey, and was M.P. for Heytesbury 1793, and afterwards for Seaford. He was created Lord Seaford in 1826, his son, through his mother, inheriting the title of Howard de Walden, to which he succeeded on the death of his great-grandfather the bishop. Thus this ancient title in this way passed from the Hervey family through the female line.



VENETIAN WALL LIGHTS, ENGRAVED GLASS AND PAINTED CHINA FRAME

(To be continued.)



Silhouettes

By Mrs. F. Nevill Jackson

ORNAMENT and profile portraiture in black outline was used as decoration by the Etruscan potters before the Christian era, and the origin of portrait painting has been attributed to the accidental casting of a shadow upon a screen.

Silhouettes, as we know them now—those cut paper or painted shadow likenesses which are to be found stored away in every house where family relics are preserved, are of much later origin, their popularity being at its height during the last half of the eighteenth century.

Etienne de Silhouette, from whom they take their name, was a Minister of Finance under Louis XV. Born at Limoges on July 5th, 1709, he received as good an education as could then be obtained in a provincial town, studying independently such books on finance and administration as he could obtain; after travelling in Europe, he settled in London for a year to examine our

practice of public economy—he then determined that one day France should have the same sound financial system. On returning to Paris he translated some English works, which made his name known, and, becoming attached to the household of Mareschal Nivelles, was appointed Secretary of the Duc d' Orleans, the son of the Regent, who in a short time made him his chancellor.

At this time costly wars were depleting the treasury of France, and ministers were rapidly succeeding each other as head of the finance department of the State.

Silhouette had always preached economy, a most uncommon watch-word in those days of huge personal and state expenditure.

Disgusted at the extremes of the Grand Monarque and the Regency, a section of thinking men gathered round Silhouette, seeing in him the controller who would straighten out the finances



of the State. A party headed by the Prince of Conti opposed him, on the ground that he had committed a crime by translating various English books into French. Assisted by the all-powerful Madame de Pompadour, however, Etienne de Silhouette was elected Contreleur-General, March, 1757.

He attacked his task by reforming many abuses, and had saved the treasury 72 millions of francs before he had been in office twenty-four hours without increasing the taxes. "This is the more remarkable," comments the old biographer, Michaud, in the naïvest way, "because many of his relations were amongst those whose salaries he cut down"; it is safe to conjecture that Etienne was not a particularly popular member of his family. Encouraged by his success, Silhouette next proposed economies in the personal

expenditure of Louis XV. and his ministers, and it is owing to this policy that many of the masterpieces of the gold and silversmiths of that splendid epoch found their way to the smelting pot.

The King submitted to these drastic measures without hesitation, and supplied much of the capital for the novel banking system which Silhouette next proposed; but the legislators were not so enthusiastic, and many of those who had most eagerly supported his election were now opposed to him. Some of his operations failed: Silhouette lost his head, and plunged deeply to regain ground;

he was, however, forced to resign after an erratic term of office which had lasted eight months. He retired to his estate at Brie-sur-Marne, and spent his life in reading, translating, and in regulating his estate on what lines we can easily guess.



MACHINE FOR DRAWING SILHOUETTES LIFE SIZE



Figures à l'ombre chinoise

FAMILY GROUP

[Engraved and published by M. de la Harpe, 1764]



SILHOUETTE IN BLACK AND COLOUR

Finance who could only suggest excessive economy as a remedy for an exhausted exchequer by pretending to take his advice — cutting their coats short, using wooden snuff-boxes, and offering as portraits profiles traced by a black pencil on the shadow cast by a candle on white paper.

Certainly the paper portraits must have seemed grotesquely cheap and ineffective to men to whom Daguerre was as yet unknown. Hitherto portraiture meant a painting on canvas, a delicate ivory painted miniature, or, still more costly marble or enamel presentment. Cheap portraiture was an art hitherto unknown, and the fact that by simply tracing a shadow an absolutely correct profile portrait could be produced by one who had no skill or previous training, accounts for the enormous popularity of the silhouette in the last years of the eighteenth and the beginning of the nineteenth century, before Daguerrotypes became popular and photography ousted both from the field.

There is a tradition of the actual occasion by which the process of silhouette portraiture was first suggested, which, like the sea-weed tradition in the lace-making annals of Italy, may or may not be founded on fact.

A lover, on returning after a short absence, found that his betrothed had just died; his grief was added to by the thought that he had no portrait



After the *Edouard* portrait, 1835.]

[Unlabeled portrait, 1835.]

CHECKMATE

or memorial of her. Distracted by this idea he looked up from the bier, and saw on the opposite wall the outline shadow of her face thrown by a taper burning by her couch. Though unskilled in any artistic method he was thus able to get a perfectly correct profile portrait.

This tracing of the shadow by means of a candle was the process used by the physiognomist Lavater, and fully described in 1742 in his *Essays on Physiognomy designed to promote the Knowledge and Love of Mankind.*"

"The chair should be expressly adapted to the operation, and constructed in such a manner as to give a steady support to the head and to the whole body; the shade ought to be reflected on fine paper, well oiled and very dry, which must be placed behind a glass perfectly clear and polished, fixed in the back of the chair. Behind this glass the designer is seated. With one hand he lays hold of the frame, and with the other guides the pencil. The glass, which is set in a moveable frame, may be raised or lowered at pleasure, both must slope at the bottom, and this part of the frame ought firmly to rest on the shoulder of the person whose silhouette is to be taken.

"Towards the middle of the glass is fixed a bar of wood or iron, furnished with a cushion to serve as a support, which the drawer directs at pleasure by means of a handle half an inch long. With the assistance of a solar microscope you will succeed still better in catching the outlines, and the design will be more correct."

The nicety of such arrangements ensured the accuracy which Lavater desired for the delineation

of the characters of his sitters. He describes them in such words, "This is the character I would assign to the silhouette of this young person. I find in it goodness without much ingenuity," and so-on at great length. From the point of view of the physiognomist, he considers "The silhouette of the human body, or of the face only, is of all portraits the feeblest and the least finished;

but, on the other hand, it is the justest and most faithful when the light has been placed at a proper distance."

"Silhouettes extended my physiognomical knowledge more than any kind of portraits."

"No art comes nearer the truth than exact silhouette. Take a silhouette drawn with all possible accuracy after nature, then transfer it to oiled paper very thin, lay it over the profile of the same size drawn by an artist of the highest ability, and very great differences will be found in the outline."

"Silhouette arrests the attention by fixing in the mind exterior contours alone."

Besides this method of procuring the silhouette by tracing the shadow on white paper and then filling in the outline with Indian ink, there were

other styles of producing these profile portraits. No fewer than seven have come under our notice:—

1. The process already described by means of shadow. Such portraits were sometimes filled in black, and occasionally cut out in the white paper and pasted on thin black wood or paper; likenesses so made are dated as early as 1744.

2. The portrait cut out of black paper or silk and pasted on to white. In this kind the cutter depends entirely on the accuracy of his eye for his



FULL LENGTH FIGURE, FROM LAVATER

success. The paper is held lightly in the left hand, and a small pair of sharp-pointed scissors used often with incredible skill and rapidity; the paper is moved constantly as the cuts are made, the scissors being scarcely moved at all. Speed in cutting the portrait seems to have been considered a most important factor in the success of the artist; this is always alluded to in the old advertisements, as we shall presently see. It is in this style of silhouette making that Etienne de Silhouette himself excelled, according to the *Journal Officiel*. Back-grounds more or less elaborate are sometimes found, but, as a rule, the figure with chair or table also in black are found.

3. The portrait painted partly in black, partly in colour, and occasionally the face and neck, are cut out in black paper gummed on to white and the dress finished in colour. Naval and military men are often depicted in their uniforms in all the glory of scarlet, blue, and gold; these portraits are often of full length.

4. The portrait is etched black on a copper plate. Many profile portraits of this description were executed by Christopher Sharp, of Cambridge, during the last quarter of the eighteenth century.

The University towns of Oxford and Cambridge seem to have been the head-quarters of silhouette portraiture. It was at Cambridge, early in the nineteenth century, that Edouart, one of the most famous practitioners of the art, lived. His work is frequently signed; a fine group shows the Duchesse de Berry and her children, Henry X. and the Duchesse de Parma, at Holyrood, 1834. Edouart wrote a pamphlet on silhouette which is now extremely rare.

5. The portrait painted in black with the head-dress hair, etc., pencilled and shaded lighter, jewels, head-dress, etc., being in gold. It is this style of silhouette portraiture which is, perhaps, the most pleasing.

6. The portrait painted on glass with a gold back-ground. Subject pictures as well as portraits are occasionally to be found in this style; the full-length figure was more frequently attempted than in the cut-paper method. An interesting silhouette glass picture, with gold back-ground, shows Napoleon in uniform studying maps and despatches.

7. The portrait painted in black on concave glass, with hair and dress shaded lighter, the whole protected with a thin coating of wax. These specimens are often in bad condition on account of the cracking of the wax; rare specimens are found in black on a white substance of the nature of plaster of Paris; in such examples the hair and dress shade into the back-ground. One Thomason executed such silhouettes. He itinerated in Cheshire, Lancashire, and Staffordshire, so that there



Auguste Edouart (c. 1834) [Unlabeled, L. 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000]

DANIEL O'CONNELL

is the best possibility of finding his work in these counties; he was one of the early followers of John Wesley, and a portrait of the great preacher is amongst his most successful efforts.

No fewer than five silhouettes of members of the Hope family, signed by A. Edouart and dated 1829, were shown at the Lowther Lodge Exhibition, when, in 1902, a very fine loan collection was brought together by the Royal Amateur Art Society. Another famous silhouette cutter was Edward Foster, who died in 1864, aged 102; his portraits are to be found in and round the

neighbourhood of Derby, where he lived. His advertisement runs thus :

" E. FOSTER,

" PROFILIST (from
London)

" Begs Leave to inform the Ladies and Gentlemen of Derby and its Vicinity that he has taken Apartments for a Short Time at Mr. Abbotts, Trimmer, Friar Gate, where, by Means of his newly-invented Machine, he purposes taking Profiles of any Lady or Gentleman in a manner accurately precise in Resemblance and performed in the short space of One Minute.

" The Construction and Simplicity of this Machine render it one of the most Ingenious Inventions of the present Day, as it is



Auguste Edouard Feet, sculp.

*Unlakes & Rosen, Lith., 25, St. Mark's Cor.,
NAPOLÉON*

impossible in its delineation to differ from the Outlines of the Original, even the Breadth of a Hair.

" Mr. F. wishes the Public to understand that besides Sketching Profiles, this Machine will make a complete etching on Copper Plate, by which means any person can take any Number he thinks Proper, at any Time, from the Etched Plate ; and for the further Satisfaction of the Public, he pledges his word that he will most respectfully return the Money paid if the Likeness is not good.

" Profiles in black at 5s. and upwards, etc.
Derby, Jany. 1, 1811."

It is probable that Foster's trade throve well, for in the following October, Mr. West issues



Auguste Edouard Feet, sculp.

Unlakes & Rosen, Lith., 25, St. Mark's Cor.,

SPORTS

an advertisement almost identical in wording, calling himself, however, "Miniature and Profile Painter, he reduces the Likeness with the greatest Exactness to within the compass of Rings, Brooches, etc.

"Profiles on card in black, 5s.; in colours 10s. 6d."

An important and quaintly worded postscript is added: "Mr. W. never permits a Painting to quit his hands but what it's a likeness."

Though jewels with this type of silhouette portrait are rare, they are occasionally to be met with; the portrait is usually painted on glass with a gold back-ground.

"Miers, profile painter and jeweller (III, Strand, London), opposite Exeter Change, executes likenesses in profile in a style of superior excellence, with unequalled accuracy, which convey the most forcible expression in animated character even in the most minute size for broaches, lockets, etc. Time of sitting, three minutes. Miers preserves all the original sketches, from which he can at any time supply copies without the trouble of sitting again. N.B.—Miniature frames and convex glasses wholesale and retail."

There were other mechanical contrivances connected with silhouette portraits, besides the chair and sloping board recommended by Lavater.

In 1826 there was an automaton in Newcastle. a life-size figure in flowing robes, which scratched an outline of a profile on card, "the Professor" filling it up with black. The person whose likeness was to be taken sat at one side of the figure, where a shadow of his face was thrown upon a wall. Gold was used to touch up the features and ornaments.

Another automaton worked in a manner more scientific, a long rod worked in a moveable fulcrum with a pencil at one end and a small rod at the other. The sitter placed himself where the rod could pass over the outline of his face and head, the pencil at the other end reproduced the outline on card, which was afterwards filled in with lamp-black.

In Sam Weller's love letter it is probable such a machine was alluded to: "So I take the privilage of the day, Mary, my dear * * *

to tell you that the first and only time I see you, your likeness was took on my hart in much quicker time and brighter colours than ever a likeness was took by the profeel macheen (wich, p'raps, you may have heerd on, Mary, my dear). altho' it does finish a portrait and put the frame and glass on complete, with a hook at the end to hang it up by, and all in two minutes and a quarter."

Book illustration in silhouette has been occasionally attempted, especially in Germany. An English example, *Warrington Worthies*, was published early in the last century by Dr. J. Kendrick.

The itinerant silhouette artist is still extant: occasionally the lightning profile-cutter is to be seen at work at country fairs, exhibitions, or other places where holiday-makers resort. The charm of the early silhouettes is wanting in the portraits reproduced, for the accuracy of the early professor is wanting. Shadow portraits are things of the past, and fair Lady Betty no longer torments her admirers by taking silhouettes as a diversion.

From Swift's *Miscellanies*, ed. 1745 :-

ON DAS JACKSON'S PICTURE CUT IN PALEF.

"Till an Lady Betty Doo sat for his Picture

And defy'd her to show him so oft as he pictur'd her,

He knew she'd no Pencil or Colouring by her,

And therefore he thought he might safely defy her.

'Come sit,' says my Lady, then whips out
her Scissar,

And cuts out his Coxcomb in silk in a
trice, Sir.

Doe sat with Attention, and saw with
Surprize

How she lengthen'd his Chin, how she
hollow'd his Eyes,

But flatter'd himself with a secret Conceit,
That his thin leathern Jaws all her Art
would defeat.

Lady Betty observ'd it, then pulls out a Pin
And varies the gram of the Stout to his
Grin,

And to make roasted Silk to resemble his
raw bone

She raised up a Thread to the pit of his
jaw-bone,

Till at length in exotest Proportion he rose
From the Crown of his Head to the Arch
of his Nose,

And if Lady Betty had drown him with
Wig and all,

'Tis certain the Cop'd outdone the
Original.

'Well that's but my Outside,' says Doe,
with a vapour,

'Say you so?' says my Lady: 'I've milt
it with Paper.'



MARY LADY CLERK OF TUNICELL.
A SILHOUETTE IN THE POSSESSION OF
LORD MONTAGU OF HAUTLIEU



The Decorative Value of Old China

By Olive Milne Rae

THE decorative value of old china, when carefully selected for that particular purpose, is not generally appreciated. The great majority of people regard the colour of the carpet, the choice of the wall-paper, the style of the furniture and treatment of the draperies, as the alpha and omega of decorative effect. They may add a few pictures and a china vase or two here and there, but for the mainstay of their house-garnishing they are dependent on the decorator's fabrics, and the decorator's conventional contrivances and colours. They lose sight of the fact that it is upon the etceteras that the true distinction of a room depends, and that it is these which stamp it with the hall-mark of its owner's individuality. The sumptuous richness of massed pieces of china, with their brilliant colouring, has never suggested itself to them. The idea of utilising old crockery as a studied and dominant decorative note has not entered into their calculations. If they possess some rare old bits, they stow them away in a cabinet, and in all probability consider the design of the cabinet a much more important decorative feature than its contents. Yet many a room quite defiant of period accuracy, guiltless even of any special scheme of decoration, and comparatively poor in its furnishing, may not only be made to look rich, refined and charming, but may be transformed into an apartment of first-rate decorative interest by the judicious employment of antique tea-services, fine old pieces, or a well-chosen array of blue and white. Those who have really fine collections are doubly fortunate, for, besides having ready-made the most perfectly charming and effective decoration that any room can have, they will be able to show off their beautiful things to the best possible advantage.

It has always seemed to me a strange and

deplorable fact that connoisseurs of old china have an inveterate tendency to shut their treasures up in cabinets and cases, where none but the favoured few who are admitted into their private sanctums can see them. Perhaps it is a trait of human nature to hide what is most dear and precious to it from all eyes except those of the very few. But where beautiful things are concerned, it seems an ungenerous and inartistic trait, a remnant of original sin, to be sternly repressed and stamped out. It is curious that the Japanese, who are perhaps the most instinctively artistic nation in the world, will never show their choicest treasures to the foreigner at all, and only to those of their own friends with whom they are on terms of the closest intimacy. A Japanese curio dealer will only show a few of his really good pieces, after many visits, and much tea-drinking and palavering and cajoling, to the would-be purchaser, and after he is quite satisfied that his customer is a genuine connoisseur and really able to appreciate them. In the case of extremely rare and fabulously expensive specimens, it is only natural that their owners should wish to keep them under lock and key; but surely it behoves the ordinary collector, who, though his collection may be beautiful and moderately costly, does not possess tiny vases whose price runs into four figures—to set it forth in the full light of day, where all may see and enjoy it. He will be wise, too, in doing so, and his temerity will have its own reward, for old china has a decorative value quite equal to its intrinsic and historic one, and will turn his house into a perfect palace of dainty devices. It is this decorative value that those who have interesting collections are too apt to forget, and to whom I would make an appeal and address a protest against their being stuffed away into



THE SOLDIER'S RETURN

Engraved by Graham
After George Morland

The Decorative Value of Old China

musty cabinets, for is it not the *raison d'être* of a collection that its accumulated beauties should be shown to the best advantage?

Of course, there are two kinds of collectors—those who simply collect for the sake of possessing as large a number as possible of things which few other people can have, and those who are true lovers of the beautiful. To the former class it is quite immaterial that the things they collect should be beautiful in themselves. No love of the beautiful, no dreamy artistic longing, enters into their lust of possession. They will collect anything, from buttons to velocipedes. If old china incidentally happens to be their especial hobby, or one of their hobbies, they will doggedly collect it, without any reference to its beauty; for it does not necessarily follow that china must be beautiful because it is old. Vandalism is to be expected from them; but the other class—the true *virtuosi*—who feel and know the delicate charms of “Old Cathay” or early Sèvres, who worship at its shrine and collect it for pure love of its beauty, must realise that not the least part of the collector's art is to make the best decorative use of his collection.

Probably the strongest reason of its being carefully put away in a place of safety is the terror of that (destroying) “angel in the house”—the modern housemaid. It is truly wonderful to think how much old china has been preserved to us despite its having undergone the casual attentions of four or perhaps five generations of the “neat-handed Phyllis!” How often have we heaved bitter sighs over the gradual extinction—plate by plate—of a rare old dinner service or cherished set of antique Worcester or Crown Derby tea-cups? In the case of old Chinese pieces, however, the glory of survival is far greater than that of our own Chelsea, Bristol, or Bow. Many of them have existed for hundreds of years. They have lived 'mid the echoing clash of arms; they have been looted by a savage soldiery; they have made a journey of fifteen thousand miles over tempestuous seas to our own inclement shores, before steam navigation was even thought of; many of them have been hidden away as of no account in the dark cellars and lumber-rooms of English country houses. We hold them in the same loving veneration as the hoary elms and cedars which have weathered a hundred gales, and still beautify the country-side. We gaze with wonder and awe at the fragile, immemorial *bric-à-brac* which has survived all the risks and perils attendant on its brittle life; which has outlived the cunning

hands which brought it into shape, and stands in its perennial loveliness, triumphant over Time and Death—until some heavy-handed Abigail shall shatter it into a thousand pieces, and it shall go the “way of all earth.”

Old china has its ethical side, too. It is not everyone who, like Pope's paragon, can be “mistress of herself though china fall.” The temper which could remain unruffled when a bouncing hand-maiden remarks sweetly that a bit of crockery worth sixty or seventy pounds “'as just come to pieces in 'er 'and,” must be of the kind to give us the fullest assurance that the millennium is indeed at hand. It has about it the touch of the early Christian martyr. A counsel of perfection from Epictetus is—“If thou hast a piece of earthenware, consider that it is a piece of earthenware, and by consequence, very easy and obnoxious to be broken. Be not, therefore, so void of reason as to be angry or grieved when this comes to pass.” We can only think that Epictetus had just broken his mother's best porridge-pot, and was smarting from an indignant tirade in Latin from the good lady. He evidently was not a collector!

Unfortunately, it is not only during the times of Spring-cleaning that Mary Ann is really dangerous—though these are her “dog-days,” when the sole purpose for which she was sent into the world appears to be to smash everything that is dear to our hearts—but all the year round. Therefore I would advise the collector to dust his own china, and to lay the fear of dire pains and penalties on Mary Ann if she dares to touch it. The bulk of it could be placed in a “cabinet without doors,” consisting of tiers of shelves, preferably of ivory enamelled wood, as this makes the best background for the delicate form and colouring of old *bric-à-brac*. This might be made to fit into one corner of the room, or occupy a whole side. No more charming lining for any room could possibly be imagined. The cabinet should be fairly low, so that all the china can be easily seen without being touched. A friend of mine who has a very beautiful and valuable collection used to keep it on a high shelf which ran all round the bottom of the frieze of his very lofty drawing-room, so near the ceiling that every time he or his friends wanted to look at it they had to mount a tall pair of steps—at great risk to life and limb, as well as to the china—and laboriously take down one piece at a time. After many remonstrances, and by dint of much persuasion, he was, however, induced to arrange his treasures

on shelves of white wood, and distribute them artistically about his rooms, where they can be seen and enjoyed, and where they are now the envy and admiration of all comers.

Plates and plaques may be placed upright on the shelves or hung on the wall above the cabinet

decorative in the strict sense of the word. Colour is only graceful to the eye when it is harmonious. The canons of taste have to be observed as much in the assembling of pieces of china as in any other scheme of decoration. Blue and white, for instance, whether Nankin, or Delft, or early



A CORNER ARRANGEMENT OF SHELVES FOR SHOWING OLD CHINA

and all round the room, if the wall-paper is self-coloured. Tea-services should be put all together in sets, so that their massed colours may blend; odd pieces and figures can be suitably arranged on the other shelves, and the decorative effect will be astonishing. There is a great art in blending the colours, for the decorative value of old china lies principally in its rare and mellow colouring, as much as in its unique and entrancing form. Form, however beautiful, can scarcely be considered

Staffordshire, would not "go" well with the rich *gros bleu* of Sèvres, or the canary yellow of Meissen, the scale blue of Worcester, the gay plumage of exotic birds, or the multi-coloured flowers of Swansea or Bristol.

Blue and white, which is stronger and coarser in tone and character than dainty, refined, coloured porcelain, ought to be grouped after its own kind. It is more suitable for a dining-room or hall than for a drawing-room. Its ideal background is

dark oak, against which it stands out grandly. An old oak dresser laden with Nankin tureens, plates, vases and jars, and Delft jugs and flagons, looks very handsome in a dining-room; while oak shelves, filled with old willow-pattern and blue and white Dutch plates, enhance the dignity and give a delightful touch of colour to the hall. It is always "safe" to collect, as it goes with almost any wall-paper, and harmonises with all schemes of dining-room and hall decoration.

It will be found, however, that pieces of richer colouring, whether English, Dresden, Oriental or Sèvres, look best against a white background, and arranged on shelves. No enclosed cabinet can display the rich colour effect of which well-selected old *bric-à-brac* is capable with anything like the same decorative importance as these simple open shelves. In order to illustrate what I mean, I give a photograph of one corner of a room I know. Printer's ink, it must be confessed, is not the happiest medium for representing the brilliancy of colour and delicacy of glaze which are such conspicuous features of the best product of the old porcelain factories; nor does the necessarily reduced scale of the illustration permit of a clear definition of the exquisite designs of the majority of the pieces of Chelsea, Worcester, Crown Derby, Minton, Spode, etc. Only a reproduction in colour, and on a larger scale, could adequately show the wondrous pictorial effect, on which I am anxious to lay stress. A poorly-furnished room achieves a quality of positive opulence by the aid of this glorious mosaic of ceramic painting. Just as a few choice flowers, daintily arranged, and a piece or two of fine old silver on the dining table, elevate a cold shoulder of mutton into a banquet, so an artistically grouped mass of colour give to an otherwise ordinary apartment an air of luxurious charm.

An array of perfectly-arranged old china is only comparable to a parterre of exquisite flowers, whose diverse colours blend into a chromatic harmony, accentuated by the touches of gilding, and made brilliant by the texture of the glaze. It has about it the grace and charm which only

refinement can bestow. It is surrounded by the halo of romance. To those of us who are imaginative the sight of it conjures up a hundred pictures of bygone days. We could sit for hours, idly weaving old-world idylls and fancies round each piece. We see fine ladies talking scandal over these old Worcester tea-cups, out of which they sip their green tea. Dear little porcelain people smile down upon us with undiminished ardour, whate'er betide. Time, which withers all things, writes no wrinkles on their faces. Little blue mandarins nod affably to little blue maids. Here a Dresden shepherdess, with the bloom of eternal youth on her cheeks, glances archly at a Chelsea gallant in a cinnamon coat and laced solitaire, with lace ruffles all adroop over his tiny, tapered fingers. A Crown Derby milkmaid, with a blue kerchief tied round her milk-white neck, and wearing a pink frock and blue apron, "fresh as youth, and rare as love," looks wonderingly at a high-stepping dame who walks in silk attire. The lady is laughing roguishly over the top of her fan at a bew powdered beau, who, bowing low before her with an air of offended dignity, seems to say—

"You are just a porcelain title.

'Belle Marquise!'

Just a thing of puffs and patches,

Made for madrigal and catches,

Not for heart-wounds, but for scratches,

'Belle Marquise!'

Wrought in rarest *rose-Duhamel*,

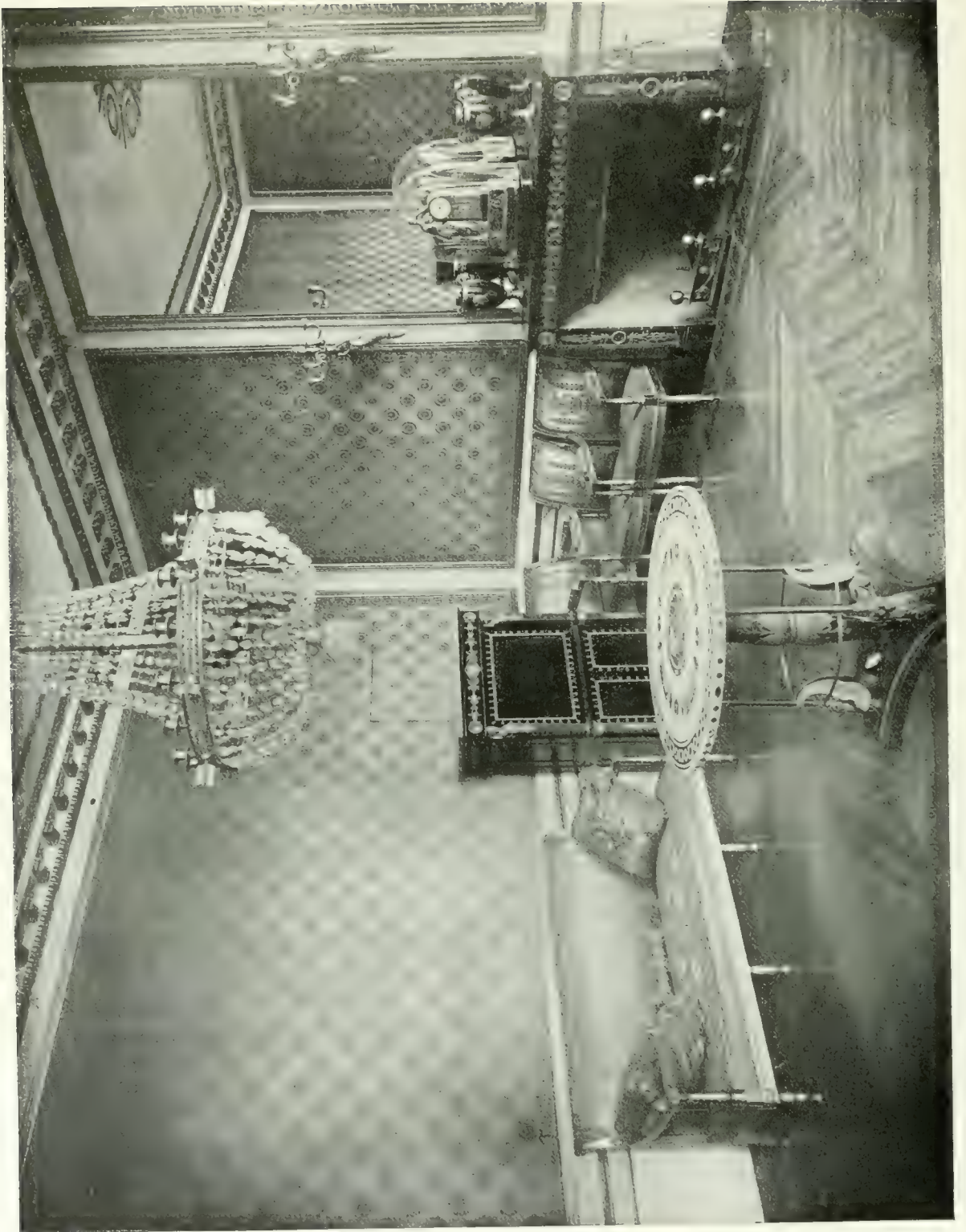
Quick at verbal point and parry,

Clever doubtless; -but to marry,

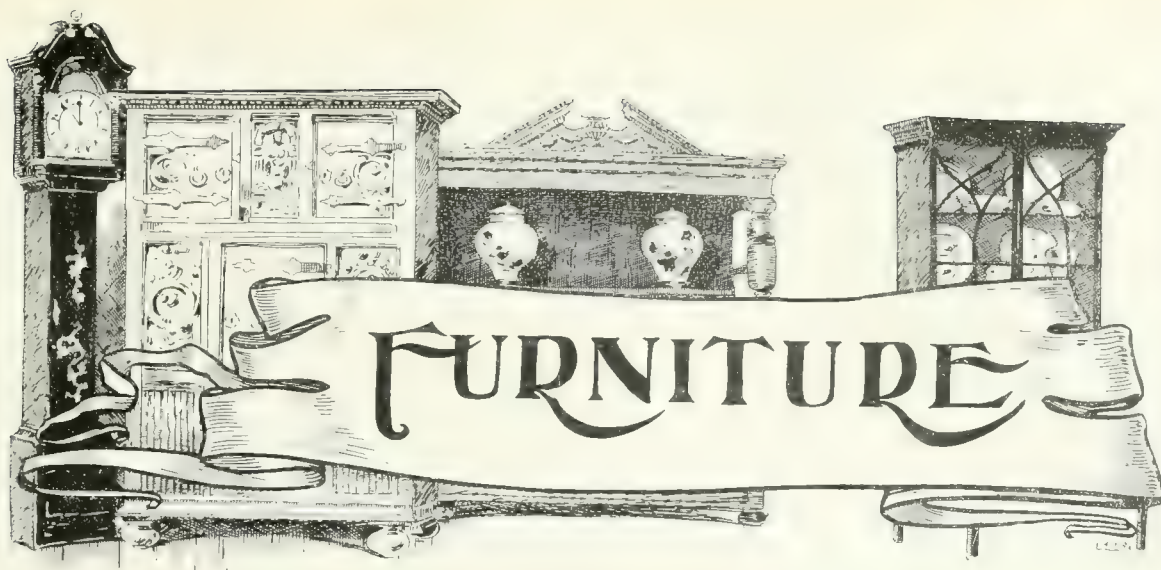
'No, Marquise!'

A turquoise-blue Sèvres bonbonnière with the quaint old French motto—"Que Dieu vous ayt dans Sa Tressainte Garde"—a scent-bottle in the form of a masked troubadour, also of finest Sèvres porcelain, which belonged to the Pompadour, and many other dainty trifles perched demurely on these shelves, souvenirs of other days, monuments, it may be, of charming indiscretions, serve as a perfect feast for the eye and the imagination. What tales, stranger than fiction, they could tell if they could speak!





EMPIRE ROOM AT THE GRAND TRIANON, VERSAILLES.

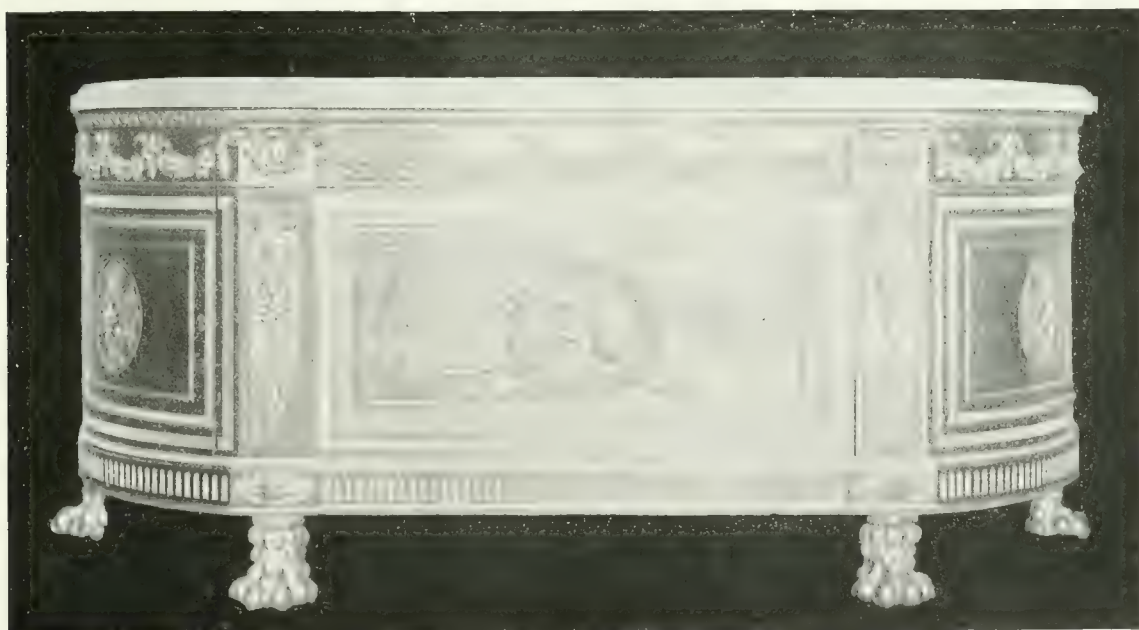


The Directoire and the First Empire

By Gaston Gramont

LONG before the accession of Louis XVI. the seeds of revolution had been sown in France. Time alone was requisite for them to bear their inevitable fruit. At the same time, it is probable that a good deal of the horror of the Revolution would have been obviated if either Louis XVI. or his ministers had fully appreciated the situation, and taken measures to cope with it. They allowed matters to drift, however, and imagined all would come right. The spirit of luxury and extravagance had obtained a firm hold upon the upper classes,

and it was allowed to go unchecked. The Princess whom Louis married had been reared amidst somewhat undesirable surroundings, and had tastes ingrafted in her which she had no means of gratifying. When she became Queen of France, all such restrictions were at once removed. She found herself in a situation of comparative affluence, the wife of the monarch of the most artistic nation in the world; she was enabled to see the splendid achievements of art under the two preceding monarchs, and she found at her hand



LOUIS XVI. COMMODE, LOUVRE, PARIS

men every whit as clever as those who flourished in the past times, ready to carry forward the art to renewed triumph. Small wonder, then, that she utilized her opportunities. She actively encouraged the spirit of luxury and extravagance that was undermining the best principles of the French aristocracy; she indulged her every whim. The production of furniture and other works of art for the Queen alone reached considerable proportions, but was small, indeed, in comparison

the highest importance, we find the personal element in few productions of the late years of the reign.

But the increasing luxury of the time was manifested not only by the ever-increasing amount of ornamentation bestowed upon the already existing articles of furniture, but also by the creation of a variety of objects serving no utilitarian purpose, but destined solely to minister to the pampered sensualities of the period. Promi-



MARIE ANTOINETTE'S JEWEL CABINET, PETITE TRIANON, VERSAILLES

with the quantity that the personages connected with the Court commissioned. They felt it incumbent upon them to follow the example of the Royal family; hence we find not only the number of persons engaged in artistic activity much increased, but also the more gifted amongst them were fully employed. Many had to employ numerous assistants to cope with the amount of work thrust upon them. With the exception of *meubles* of

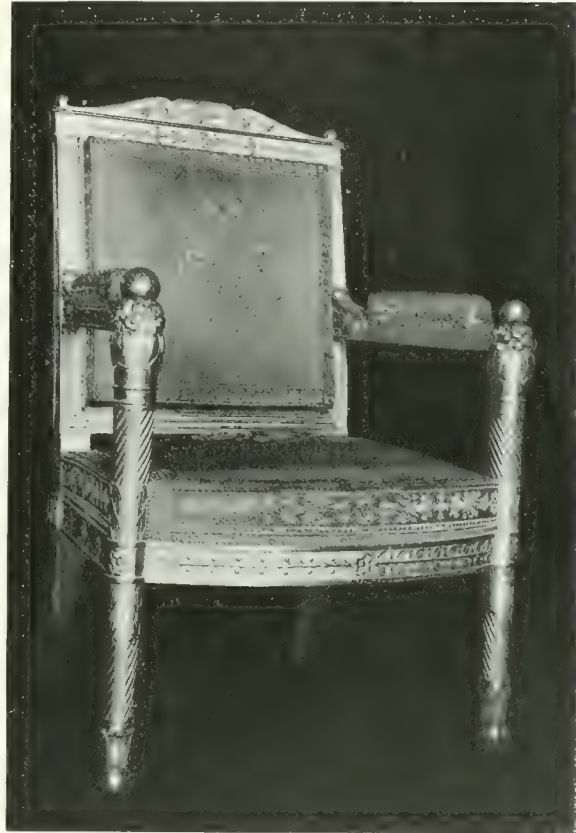
nent amongst these we have the perfume burners, in designing and executing which the foremost men of the time have employed their talent. One of the most beautiful examples in existence will be found at Hertford House; it is of red jasper with ormolu mounts, exquisitely chased. This portion of the work is ascribed in the catalogue, and we think rightly so, to Gouthière. We are also told that it formed part of the Duc d' Aumont's

The Directoire and the First Empire

collection, which was dispersed in 1782. At the sale it was acquired by Le Brun, acting on behalf of the Queen, for 12,000 francs. In such works as these Gouthière and the *fondeurs* and *ciseleurs* of France demonstrate how thoroughly they had emancipated themselves from the ideals of the men who flourished under Louis XV. They had seemingly become infatuated with the antique, and at every turn we encounter motifs which had been borrowed bodily from the ancients. The original portions were entirely their own creation, built up, as they fondly imagined, upon Grecian lines, and had nothing in common with their predecessors. More and more attention was paid to detail, and, as we approach the time of the Revolution, the works upon all the *meubles* had acquired a *finesse* difficult to surpass, even with those of the Empire. We reproduce a commode from the Louvre, dating from these later years, and, by comparing it with those of the earlier period, illustrated in previous articles, the change which the shape of the *meuble* and its decoration have undergone will be readily seen. These pieces form the connecting link between the two styles—Louis XVI. and the Empire. For the latter, much as we may admire the beauty of proportion and the delicacy of finish exhibited in nearly all the objects made under its influence, it is still nothing else but decadent Louis XVI. Right through the design of the *ormolu* we can trace the influence and spirit of Gouthière, and in the shape of the pieces, and in the selection of the wood employed, can be seen the example of Riesener and Oeben, Leleu, and Carlin. It has been remarked by eminent French writers that these men of the Louis XVI. period are not to be held accountable for the plagiarism of their ideas which their successors perpetrated, and that, consequently, we are not to impute responsibility to them for the decadence which characterised the time of the Empire. In a measure this is true; still, these men must appear to us somewhat conceited and arrogant when they proclaimed that they had revived the spirit of the ancient Greeks, and courted comparison between their own works and those of the ancients. Nevertheless, as far as Gouthière and Riesener carried the art, they were quite within legitimate limits; and it is to their followers, men who were infinitely less gifted than they were, to whom the responsibility for the subsequent decline must be affixed.

But alongside with this deterioration of the power to originate, we have other and unmistakable evidences of decline. The ever-increasing demand

for innovation had exhausted their capacity to keep pace with it, and as in former periods, one of which we have had occasion to remark upon, the seventeenth century in Italy to wit, the *ebenistes* had recourse to rich and costly materials. Already in the early days of Louis XVI. the practice of colouring wood had become prevalent, and the plaques of Sèvres and Wedgwood had been used with varying effect. As time went on, developements took place, and in the year or two before Louis's death we are brought face to face with changes which, if they had not received a



EMPIRE ARMCHAIR, GRAND TRIANON, VERSAILLES

check by the Revolution, would have led the way to a retrogression quite as marked as any that had succeeded it. We reproduce one of the most important examples of furniture of this class—the jewel cabinet made for Marie Antoinette to-day preserved at the Petit Trianon at Versailles. The upper portion is divided into three parts, a large central panel and one on each side, with four female figures, partially draped, whose form and attitude is obviously culled from the antique. The motif for the decoration of the

middle panel also comes from the same source. On the other hand, its companions on each side are almost entirely Louis XVI. in feeling, and are quite the most satisfactory portions of this remarkable piece; but attention should also be directed to the frieze running immediately above the figures, for it furnishes a connecting link between the purer treatment and the earlier work of Gouthière—of the classical style and its debasement under the Directoire. The legs, too, have submitted to a striking change: there is no longer any display of such delicious, if frivolous, decorativeness as we instinctively associate with this period; in its stead there is evidence of the growing tendency to austerity and reticence which developed later so acutely as to be prejudicial, one might even say fatal, to the cause of Art. With the outbreak of the Revolution all artistic activity came to an end for the time being. The body of talented men who, under the influence of Fragonard, Clodion, Falconet, Gouthière, Riesener, and others, who had created the Louis XVI. style, were dispersed far and wide. Many emigrated to England and America, others went to the Netherlands, where we can trace the evidences of their activity upon the native industry.

In the meantime the homes of the French aristocracy were being sacked, and much of the beautiful productions of the century ruthlessly destroyed. Bonfires were kindled of precious commodes and tapestry, pictures were ripped from their frames, and the mass of portable objects that decorated the salons were broken or stolen. When one reads the history of that fearful time, one wonders indeed that so much has survived.

When the troublous period was past, and some amount of order restored by Napoleon, a demand again sprang up for men competent to replenish the havoc that had been wrought, and to cater for the wants of the new class which the Revolution had brought into prominence.

In painting the uprising of quite a new school was witnessed. Watteau and Fragonard, Boucher and Nattier were henceforward only to be associated with the reprehensible state of society that had been overthrown. David and his school were destined to reign supreme for the next decade; but with regard to the *ébénistes* and *ciseleurs* the case was different. They had been brought up in the old school, and possessed little initiative, and, furthermore, they believed that the principles upon which they worked were in strict accord with the new order, and corresponded with those

which David professed; there is consequently little difficulty in tracing the connection betwixt the late Louis XVI. *meubles* and those of the Directoire. Every portion was built upon classical moulds, and there are few designs employed that are not copied, or, at least, adapted from the ancients; at the same time fashion tended more and more towards minuteness of finish, and for examples of delicate chiselling of the bronzes embellishing furniture the Empire cannot be surpassed.

The best idea of the magnificent austerity of the period can be formed by visiting the Grand Trianon. A reproduction is given of one of the most characteristic of the rooms in the palace. The large upright *escritoire*, occupying a position near the far corner, will demonstrate at once its relationship to similar pieces produced during the reign of the last monarch—such as the charming piece by Riesener and Gouthière which we illustrated some time ago. The ormolu now is of a strictly formal and conventional type; the inside panels are framed with bead pattern borders, and the upper portion is supported by winged sphinxes, one of the most striking of the incongruities which crept into the art in its struggle to reproduce the leading features of the past great epochs. The columns these sphinxes are attached to are formal and severe in outline, and are in sympathy with the frigidity of the surroundings. Marquetry had practically ceased to exist. The *meubles* were all of plain wood: mahogany soon became a favourite, and whilst being chosen of good quality and of handsome appearance, those pieces of handsome figuring so sought for by the earlier *ébénistes* were now deemed too florid and assertive for a more sober age. At the same time, attention was turned to the making of tables and slabs for large pieces of furniture, worked in mosaic in different coloured marble. Not only had the Greeks been plagiarised, but the Egyptian was requisitioned by an age whose enthusiasm for the art of the ancients outran its judgement. A characteristic example can be seen in the centre of the room at the Grand Trianon. The marble top is supported upon a large central column, enriched with a broad band of ormolu, standing upon a three-cornered base. At each corner of the latter a grotesque winged animal in bronze is placed, from whose head a narrow upright support for the upper slab is placed.

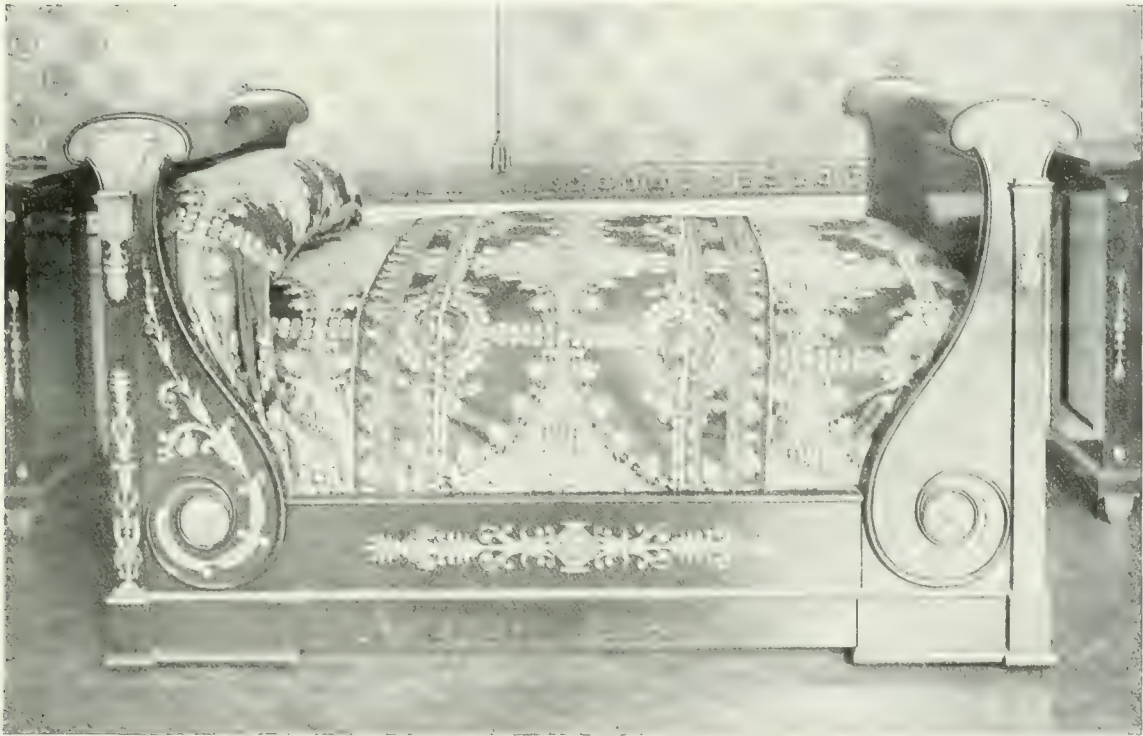
The chairs are some of the most typical articles of furniture of the time; the frames are of much

The Directoire and the First Empire

the same exterior shape as those belonging to the Louis XVI. period. They are, however, more massive, and were evidently intended to be impressive. Generally they are unwieldy and clumsy, and are over-embellished with a mass dominantly of Empire carving. Tapestry as a covering was no longer favoured; preference was accorded to silk, generally of a red colour worked with large formal designs. The sofas and bedsteads were conceived in much the same spirit.

The candelabras, wall lights, and clocks, and, in fact, the whole of the metal work of this period, are

remarkable much more for their delicacy and finish than their shape, and for this reason have always appealed to a wider section of the public than the more refined and artistic ormolu of Boulle, Caffieri, and Gouthière. Long before the fall of Napoleon, whatever little originality French art possessed after the Revolution had departed from it, and until quite a recent period our neighbours across the Channel have achieved little which has not been inspired from the fine works that their predecessors of the eighteenth century have produced.



NAPOLEON'S BED, GRAND TRIANON, VERSAILLES

The Art of Decoration as applied to Architecture and Furniture By A. Roumy

Early Renaissance in France and in England

François I. Henry VIII.

THE rapid developement of the Renaissance in Italy speedily attracted the attention of the architectural exponents of France and England, and compelled their admiration and sympathy.

The northern countries were ripe for the reception of New Ideas. The florid ornamentation of the "Flamboyant" in France had reached its climax, and a yearning for a more restrained style was everywhere apparent; simultaneously the rigidity of the "Perpendicular" in England was beginning to pull, and the revulsion of the feeling was set in the direction of a fuller application of ornament. The adaptation of the Renaissance coincided with the



FIG. 37

Italy in the developement of Renaissance, while the most striking contribution of Henry VIII. to the prevailing tendency was the construction of the famous Henry VIII. Chapel at Westminster, raised to his father's memory, and in entire disregard of that monarch's own scheme for his tomb.

It may be a king's prerogative to overlook native art and employ foreign artists, but it is invariably the privilege of the people to adapt and extract just

those elements which are most reconcilable with local art, requirements, taste, and feelings. those elements which are most reconcilable with local art, requirements, taste, and feelings.

mood of the architectural revolution, and gave birth to the beautiful work of the transition period contemporary with François I. in France and Henry VIII. in England, though the limit of the transition does not correspond with the death of either of these kingly patrons of the arts.

History evidences considerable rivalry between France and

those elements which are most reconcilable with local art, requirements, taste, and feelings.

François I. and Henry VIII. both affected Italian art and artists, but it remained to the people of both countries to resist the undue domination of the Italian, to modify the exuberant and irrational, and to apply to the Renaissance their own requirements and ideas. The restraint exercised in this process of extraction is indicated by the special individuality of the styles in both countries.

In the early stage of the Renaissance invasion there was a decided reluctance to sacrifice the general lines of the dying Gothic. In France, for example, the apertures of a window or door might indeed be semi-circular, semi-elliptical or even square, yet the mouldings acting as architraves and the ornamentation surrounding will still maintain their Gothic features (Fig. 37); carving, if any, will be but lightly indulged in.

In England, an even simpler character is maintained, the good old Tudor arch still prevailing, with all its wealth of mouldings, though should there be any frieze above or at the sides, they are quite in Renaissance taste and usually of the Italian feeling (Fig. 37).

Panelling is found to be very high and generally of oak, divided into small moulded squares, crowned by a small cornice with a rough plastered wall above, unless the wood-work is carried up to the cornice of the room.

These small panels retain their Gothic treatment, that is to say the upright moulding butts against the transversal rail. Should there be any carving, it may be the napkin folds treatment, with a trecc ornamentation at the edges (Fig. 38), or the Italian may be copied by putting the well-known wood panel pattern of a wreath round a head, the rest filled up with two complementary ornaments (Fig. 39).

The earlier ceilings take the form of bare



FIG. 38

wooden beams fixed against the plaster, and sometimes supported by heavy brackets at each end (Fig. 40). Later, more mouldings and carving are introduced in relation to large lofty apartments; the roof assumes more flatness with the beams supported by great sweeping brackets framing to a beautiful composition that cannot but be admired.

The introduction of pilasters, cutting at intervals the monotonous appearance of the small panels, is also a new characteristic.

With regard to the chimney-pieces the transition is not so pronounced, as the openings retain the Tudor arch in sympathy with the windows and doors; while the surround is of stone, possibly with a carved frieze bearing the new feeling, but the upper decoration is again in accord with the woodwork, forming a special feature,



FIG. 39

but without undue projection from the surrounding woodwork.

Our Gallic neighbours were much more influenced by the architectural appearance of the new style. There is less division in their

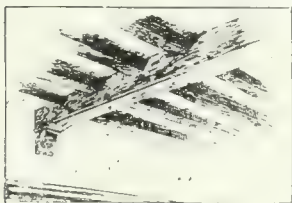


FIG. 40

panelling, more freedom in carving, though the surrounding mouldings may still keep the Gothic section and arrangements; moulded or carved plasters are more in evidence.

If the panelling permits of a frieze, it may be decorated in rich yet sombre colourings, or covered with specially woven tapestries.

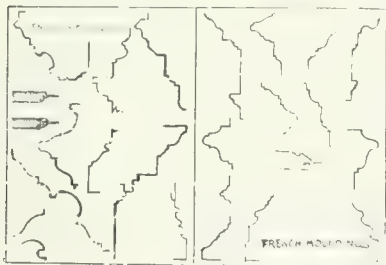


FIG. 41

The French temperament resented the plainness of

square beams, and therefore treated them in coloured ornaments with gilt *rehautes*, yet withal there is a sobriety of design in striking contrast with the dying "Flamboyant" and the effusiveness of the Italian.

The chimney-pieces are all of stone or white marble, with a very projecting hood running through the ceilings, and forming the principal feature of the decoration, and usually of imposing appearance.

There are traces of wood flooring introducing designs in bands of various colours, a departure from the uninviting stone or marble hitherto in vogue. In this feature, the French were distinctly in advance of their English neighbours.

In dealing with details, we shall observe that though the general influence was Italian, the joiners of the period, with firm obstinacy, jealously resisted the invasion; the old Gothic was still their ideal. Their tools were not adapted to the efficient execution of the new sections, and they parted only grudgingly with their old traditions.

Gradually, however, new sections crept in, new effects were created, and the conversion took permanent form. And so with carving, which may be divided into the following categories:—

ITALIAN.—Cutting bold, undercut and florid (see *Cornet's* of Dec., 1905), architectural or geometrical lines almost entirely banished, superabundance of ornaments dominating.

ENGLISH. In character more regular, flat and sober, the beautiful lines of the traceries and Gothic ornamentation still in evidence, though in different interpretations (Fig. 39).

FRENCH.—Varying with marvellous application according to the origin of the carver; the Toulouse, Lyons, and Auvergne schools employed the method of the undercutting learnt from their Italian colleagues, the Northern provinces preferred the quieter treatment favoured in England; yet underlying all, the appreciation of the beautiful Gothic lines still dominates and enters all schemes of whatever origin, harmonised with a pliability truly instinctive and



FIG. 42

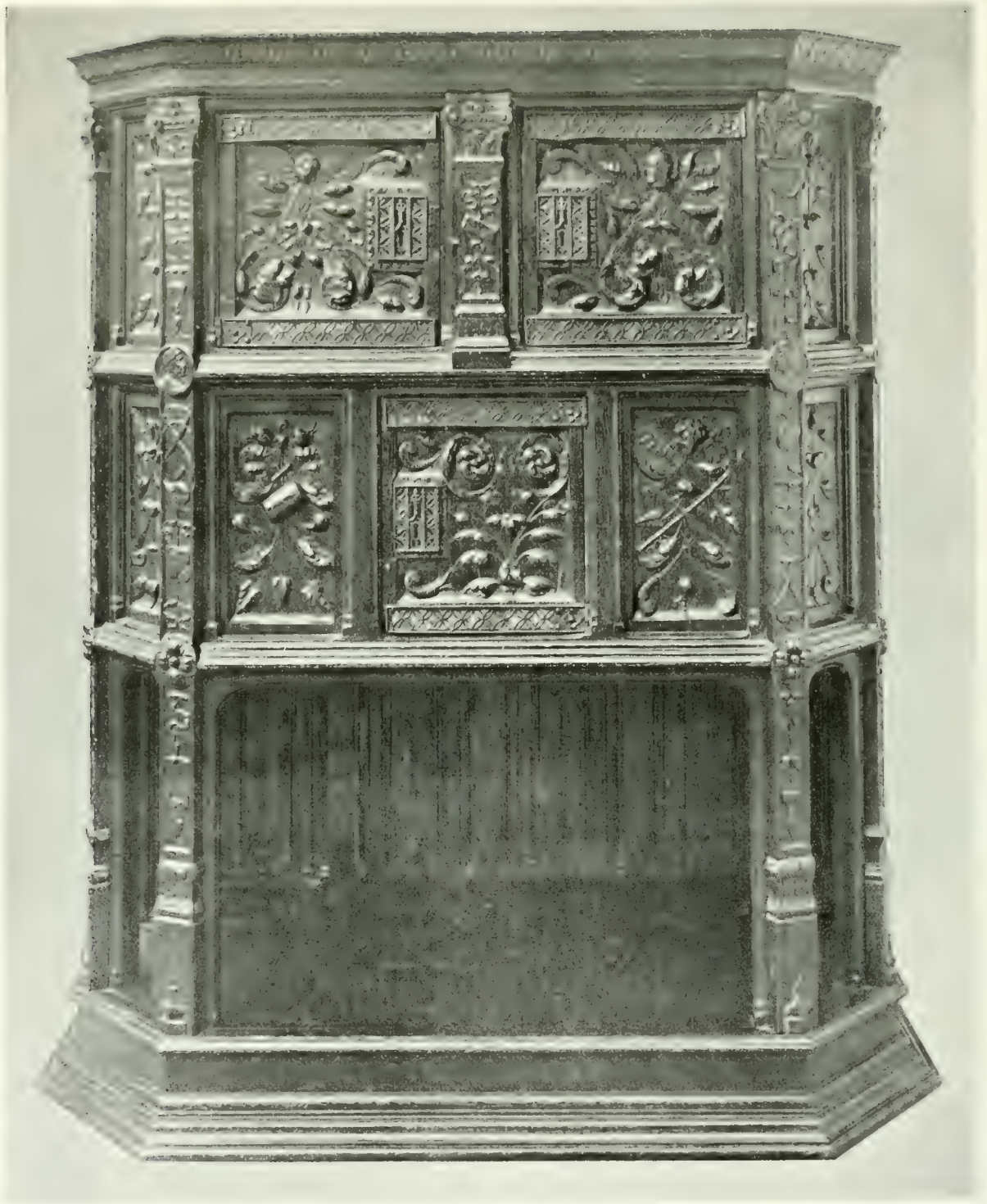


FIG. 43.—EARLY RENAISSANCE FRENCH CREDENCE
BY KIND PERMISSION OF THE OWNER, ERNEST WYTHES, ESQ.

producing a *melange* thoroughly successful and original (Fig. 42).

This classification applies with equal value to capital arabesques, friezes, or panels.

FURNITURE.—The foregoing principles being established in relation to architecture, it becomes a matter of the utmost simplicity to determine the characteristics of the contemporary furniture, and study of a representative piece of the period will “key” practically all types of Renaissance furniture productions.

No finer example can probably be found than the magnificent specimen illustrated on Fig. 43, an analysis of the details of which will readily decide its age and relation with the old and new styles. The plan of the piece is common to furniture of the period—cabinets, mantelpieces, tables, and the bay window (at this time growing in favour amongst the English). It will also be recognised in connection with the famous *caqueteuses*—or gossip chairs of the period. The under arch has ceased to be ogival, and assumes a circular or straight top, with two small rounded corners. In the cornice the pilasters and skirting cannot fail to detail the impress of the coming style. Essentially architectural, note the regular cornice supported by the pilasters, the latter terminating with cap and base, a little fanciful certainly, but all the same well portioned. The sections of the principal mouldings are new, yet they are not mitred and simply butt against pilasters, or are finished by a sort of arrangement that reveals the Gothic influence; the same being also shown in the beautiful hinge-plates and locks, almost lace-like in their extreme daintiness. The napkin folds are also reminiscent of the Gothic.

The carving is undoubtedly of Italian inspiration: examine minutely the details of the pilasters: the cap is

well undercut; the ribbon below, with its characteristic broad bands, tapers at the turns and ties into the finest lines. Is not the medallion decoration distinctly Italian? The composition of the panels, though of a different feeling in detail from the cupid heads to the smallest leaf, denotes the foreign southern influence: the heavy ornament is well undercut and tied by the thinnest attachment.

The furniture of the period is of considerably greater interest than that of the Gothic era. There is far more elaboration in design. We find, besides the four-poster, the wardrobe, and cassones, that tables, chairs, and benches receive attention. Walnut is the wood most favoured in France and in Italy, in England oak, the latter being the probable explanation for the coarseness of carving noticeable in English furniture, the grain of the wood not lending itself to the finer detail, and investing the furniture in consequence with quite a different character.

The front of the English chest (Fig. 44) shows admirably the marked difference in execution, although the general outline is undoubtedly Italian. In relation to embroidery, tapestry and silver, the architectural rules previously detailed apply.

The period briefly reviewed is certainly of engrossing interest, and admirably illustrates the adaptability of the old Gothic with the Renaissance, a mixture of which, in some of its northern combinations, may be open to criticism, but on the whole entitled ever to retain the world's admiration—an admiration which will be more fully appreciated when the Renaissance is studied in its more matured forms, free from the first blush and indefinite manner of the *débutante* and that charm one associates with dependence on the more established and corresponding uncertainty of knowledge and popular favour.



FIG. 44

The Norwich School of Painting Reviewed

(Jarrold & Sons, £2 2s.)

By W. F. Dickes

THAT was a fortunate day for landscape painting in England when, in the middle of the seventeenth-century, a son was born to one John Crome, the landlord of the *King and the Miller* tavern in Norwich. It was a more fortunate day when the ignorant and uncouth but genial lad, grown to be errand boy to a doctor, was dismissed his job for the awkward frolic of changing the labels on the medicine bottles, and so came to apprentice himself to the sign-painter, Whistler, of the same city. It was still more fortunate that the youth, having received a thorough grounding in the making of colours and varnishes to resist wind and rain, the vogue for swinging signs passed away, driving him back for means of livelihood to the painting of landscapes, though his poverty was so great that he had to use his mother's cast-a-way dish-clouts for canvases, and the hairs out of the cat's tail to make his paint brushes. Indeed, it was this very lack of funds that saved the youth from imitating the brown landscapes that age and the old Italian masters had made the aim of academic landscape painting in England. Thus was he thrust into direct contact with nature, for it was this

very aloofness of Norwich from London, and the lack of examples of the old Italian masters that forced the Norwich men to interpret Nature as they saw it, and thereby to create instead of imitating.

But of all the good fortune that lay in store for English art in the poverty that dogged the great Norwich painters, that was the happiest that drove John Crome to set up as a drawing-master—since he took his pupils into the country and there taught them to paint England, and, in the doing, broke himself away from any leanings towards the copying of academic masters in the interpretation of the pleasant heaths and rivers and windmill-studded land of Norfolk.

The formation of the "Norwich Society," out of Crome's brain, had a wide effect on the artistic achievement of the nation little realised at the time: but we have at last before us the history of that school and of its members, set out with tact and thoroughness and keen research by Mr. Dickes in the large and handsome volume which he publishes through the Norwich House of Jarrold.

It is simply done. We get a running account from year to year from the rise to the culmination and on to the end of



RUINED AQUEDUCT

BY E. T. DANIELL



THE RUSTIC BRIDGE

BY J. E. LADBROOKE

the school, and of the men who made it, in just that rambling fashion in which it moved. The record of the works the men produced year by year is given in a wonderfully thorough way so far as they can be given from the annual shows and letters and diaries of all concerned. We see the men making their mark or despondent with debt and difficulty—we read the gossip of their day. Nature their studio, the ale-house their club; we see them sitting in the tavern after their day's work is done, the genial Crome, fond of his glass, flinging down his last shilling with jest and free hand, whilst the thrifty Ladbrooke is content to drink his copper's worth of excitement. We see the kindly old man, well liked by the King Edward the Sixth School lads, teaching the gentle art of staining paper in the old painting room of

the school, to Ralph Brooke of Sarawak and "Lavengro" Burrow, and botanist Lindley and stout General Eyre, finishing their drawings for them in over-eagerness to have the thing well done, with the aphorism that his rambling brain repeated on his death-bed, "If your subject is only a pig-stye dignify it."

The school that had for origin the genius of him who painted trees in immortal fashion was to rise to its culmination in the master-work of the wide-famed genius, the draper's son, John Sell Cotman. There is a drawing *Old Houses, Mill Lane*—made by this lad when a school-boy of twelve, that shows how early his astounding powers had begun to assert themselves, and how soon his original and broad style was revealed to his eyes and became the tool of his hand. No

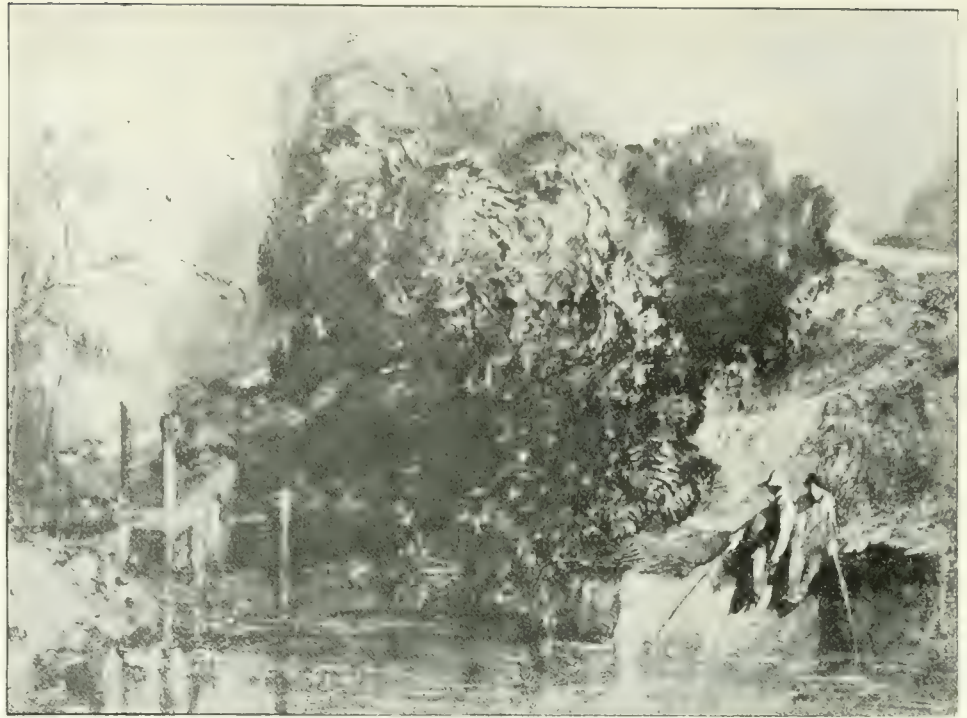


OLD HOUSES, MILL LANE

BY J. S. COTMAN

wonder that the art that was in him paid little heed to Opie's advice to the lad's father: "Let him rather black boots than follow the profession of an artist." It is pitiful to think of this man of large and ambitious genius, wasting his precious years in teaching drawing, his greatness unrecognised, baffled by the neglect of the Royal Academy, scraping a bare

two hundred pounds a year together by teaching in order to house and feed his family, wasting his precious hand's skill in etching copies of



DEWY LALE

BY J. S. COLMAN

sepulchral brasses from the churches; a man so overwhelmed by the difficulty of winning a wage for his career that he lived in a gloom so pro-

found that one of his children once startled him by crying out: "Why, Papa smiled!" This, one of the supreme artists of English blood, died a broken-hearted man: he who brought his "part of leaving out" to such exquisite perfection, one of the stylists of the world.

The less interesting history of Ladbroke and of Crome's sons is given as fully as their merits merit.



THE SHIPWRECK

BY H. BRIGHT

Norwich School of Painting

Indeed, Ladbroke, the companion of Crome's youth, who shared his garret-studio and together with him spent his evenings after the day's work was done in hard training to become an artist, is perhaps a little over-rated, as is Crome's son. Whilst Ladbroke's brilliant son, J. B. Ladbroke, has not yet come into his kingdom, Stark and Thistle receive their due meed of praise.

It is by some considered that the Norwich School vanished with the sudden and strange disappearance of poor, drunken, debt-pursued Vincent. But Mr. Dickes very properly shows that the school produced masterly work after Vincent mysteriously vanished into the unknown.

Three painters of the Norwich school—the two remarkable amateurs, Daniells and Lound, together with the brilliantly able Bright—deserve to be widely known; and the etchings of poor doomed Priest.

No art lover can afford to be without this volume,

no collector is safe without it, no art library is complete lacking it.

The history of the Norwich school contains matter never before brought together in such useful form. It is written in simple fashion. The lives of the painters are sketched with broad suggestion of their essential events, and the tally of the things they did must be as near complete as it is well possible to make it. The record of their achievement is thorough and learned.

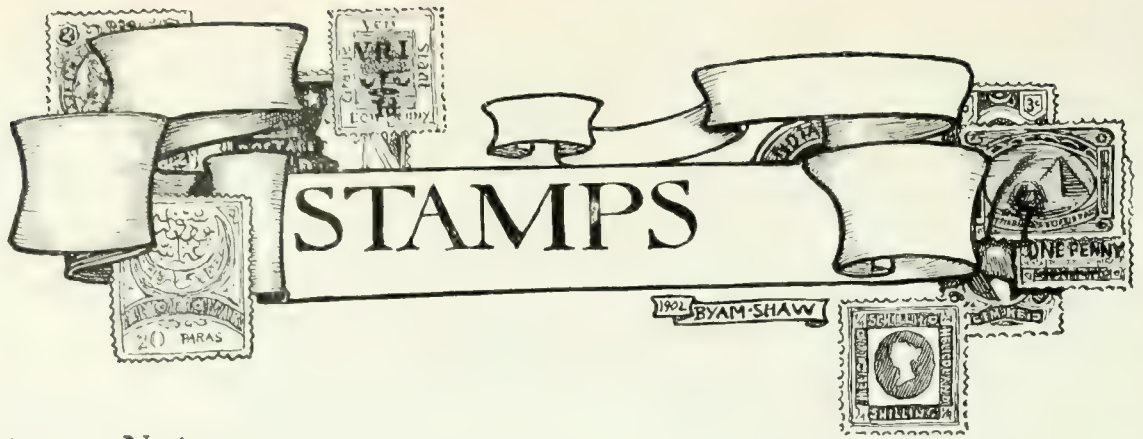
Indeed, in the making of this book Mr. Dickes shows himself something of an artist, for he paints in words for us the Norwich and the Norfolk of their day; brings upon his stage not only the men of genius and talent who painted the school into fame, but also the personages amongst whom they lived their lives and from whom they received benefits or suffered wounds.

The publishers would have done well to give fuller and larger illustrations to this admirably compiled list of paintings of the Norwich School.



AFTER THE STORM

BY L. S. COTMAN



Stamp Notes

ONE of the most beautiful series of stamps yet issued is now to hand from Liberia. It consists of thirteen values, from 1 cent to 5 dollars, each design differing, and all, with the exception of the 30 c., being bicolor.

Great credit must be given to the engravers and

comb machine, gauging 14 for all values. They are on unwatermarked paper.

An interesting feature of the issue is that the former High Commissioner for Uganda, Sir Harry Johnston, to whom we owe the addition of that vast territory the British Central Africa Protectorate to the



printers, Messrs. Perkin, Bacon & Co., Ltd., for the excellence of the workmanship displayed in the production of this handsome set. The stamps are printed from steel plates, and are perforated by a

Empire, has kindly allowed some of his sketches prepared for his new book on "Liberia" to be used for the designs.

In addition to the issue for ordinary postal



Stamps



purposes, is another set, surcharged "O.S." in script lettering in the left upper corner of the stamps, for official correspondence. The colours of this set, with the exception of the 1, 2, and 5 cents, are entirely different to the ordinary series; these three values, however, have to be printed in the colours determined by the Postal Union.

The 1 cent presents to us a veritable African Elephant, with very long legs and big ears. This wonderful creature we accept on the testimony of Sir Harry Johnston as the correct type of the animal found in Liberia.

The 2 cents shows an extremely pretty head of Mercury, the 5 cents a representation of the Liberian Chimpanzee, and the 10 cents a crested bird known as the Plantain-Eater.

The 15 cents, perhaps one of the most striking designs of the set, shows an Agama Lizard, a brown-coloured reptile which reaches the length of about 15 inches. On the 20 cents we find a representation of the Great Egret, and on the 25 cents a picture of the Liberian coin of that value. The 30 cents, a machine engraved stamp, certainly beautifully executed, is not so striking in design and consists of numerals only. The 50 cents gives us the Liberian Flag and the motto "The Love of Liberty brought us here." The 75 cents, with a beautiful picture of the Liberian Hippopotamus, and the 1 dollar with a head of Liberty wearing a Phrygian Cap ornamented with the "Lone Star" of Liberia, are very handsome stamps. The 2 dollars, a splendid production, shows us two of the "Mandingoes," a native race of Liberia which forms the bulk of the population of that territory; this is, without doubt, the gem of the series. The 5 dollars gives a portrait of President Barclay and a view of the Executive Mansions, Monrovia.

The dollar values are slightly larger than the cent denominations.

The full list of the set is therefore as follows :—

- 1 cent, green and black, Elephant.
- 2 .. carmine and black, Mercury.
- 5 .. ultramarine and black, Chimpanzee.
- 10 .. maroon and black, Plantain-Eater.
- 15 .. purple and dark green, Agama Lizard.
- 20 .. orange and black, Great Egret.
- 25 .. sky blue and grey, Coin.

- 30 cent, mauve, Numerals.
- 50 .. green and black, Liberian Flag.
- 75 .. chocolate and black, Hippopotamus.
- 1 dollar, rose and grey, Liberty.
- 2 .. green and black, Mandingoes.
- 5 .. maroon and grey, President Barclay and Executive Mansions.

Official Series surcharged "O.S." (same designs as preceding list).

- | | |
|----------------------------|--------------|
| 1 cent, green and black, | O.S. in red. |
| 2 .. carmine and black | blue. |
| 5 .. ultramarine and black | black. |
| 10 .. mauve and black | red. |
| 15 .. chocolate and black | black. |
| 20 .. green and black | red. |
| 25 .. purple and grey | blue. |
| 30 .. brown | black. |
| 50 .. cinnamon and green | green. |
| 75 .. blue and black | black. |
| 1 dollar, green and grey | red. |
| 2 .. purple and black | blue. |
| 5 .. orange and grey | black. |

The long expected series of Nelson Centenary stamps has now arrived. These should have been issued last year in commemoration of the centenary of the famous admiral's victory of Trafalgar. The stamps bear the dates 1805-1905, and the words "Nelson-Trafalgar."

Barbados claims the honour of erecting the first monument to the hero's memory, and on the stamps is a picture of the statue at Bridgetown, Barbados, enclosed by iron railings and flanked by palm trees and tropical vegetation, evidently added to give a touch of "local colour." They also bear the legend "First Monument erected to Nelson's Memory, 1813."

An interesting and important feature of the set is the fact that the one penny and one shilling values are in almost the same shade of colour. Mistakes have already occurred in the Post Office through this error, for undoubtedly the shilling value should be printed in another colour, and collectors are already rushing for this stamp. It is certainly a curiosity.

Another mistake in the issue is that although all values are printed in sheets of 60, that is 5 rows of 12 stamps, the 2d. value was received in Barbados with the bottom row and margin removed, leaving only 48 on the sheet. There is evidently an error in this bottom row, but nothing is yet known about it. We must possess our souls in patience till we get further



details as to the nature of the mistake and what has become of the missing stamps.

The series is uniform in design, and the picture in the centre is in black on all values. They are printed on Crown and C.C. paper, and are perforated 14.

- 1 penny, grey and black.
- 2 " green and black.
- 3 " carmine and black.
- 4 " orange and black.
- 5 " ultramarine and black.
- 6 " mauve and black.
- 1 shilling, carmine lake and black.

It is stated on very high authority that Lagos will be incorporated with the adjoining territory of Southern Nigeria for administrative purposes, and that there will be no further issue of Lagos stamps. This has led to a flutter in the philatelic dove-cote, and collectors are eagerly buying the



stamps of this colony before they disappear for good.

There is little doubt that if the change takes place



at once, the multiple C.A. King's Head stamps will rise in price, for they have only been issued a short



while; but, of course, their rarity will depend on how long elapses before they are retired.

The Western Australia 5 Pence is now to hand, watermarked Crown and A. In the March number we noted this stamp on Crown and V. paper, and recommended collectors to add it to their books, as it would only last a short time and would rise in price. Both



our prophesies are confirmed. It should be a good stamp. The perforation is also altered in this issue.

We have now to list

5d., olive yellow, watermark Crown and A., perforated 12.

NEW SOUTH WALES sends us four values on Crown and A. paper of the old designs, 1d., 2d., 4d., and 6d. Those specimens that we have so far seen vary considerably in the perforations, so perhaps there are many more that are not yet to hand.

We have seen

1d. rose,	Watermark Crown and A.	Perforated 12 by 12
2d. blue	" "	" 12 by 12.
4d. brown	" "	" 11½ by 12.
6d. orange	" "	" 11 by 12.
6d. orange vermillion	" "	" 11½ by 12.



VICTORIA contributes two new values on Crown and A. paper, the ½d. and 6d. The ½d. being only half the ordinary size has, therefore, half the watermark on each stamp, so should be collected in pairs; thus one stamp will be watermarked the Crown and the adjoining one "A."

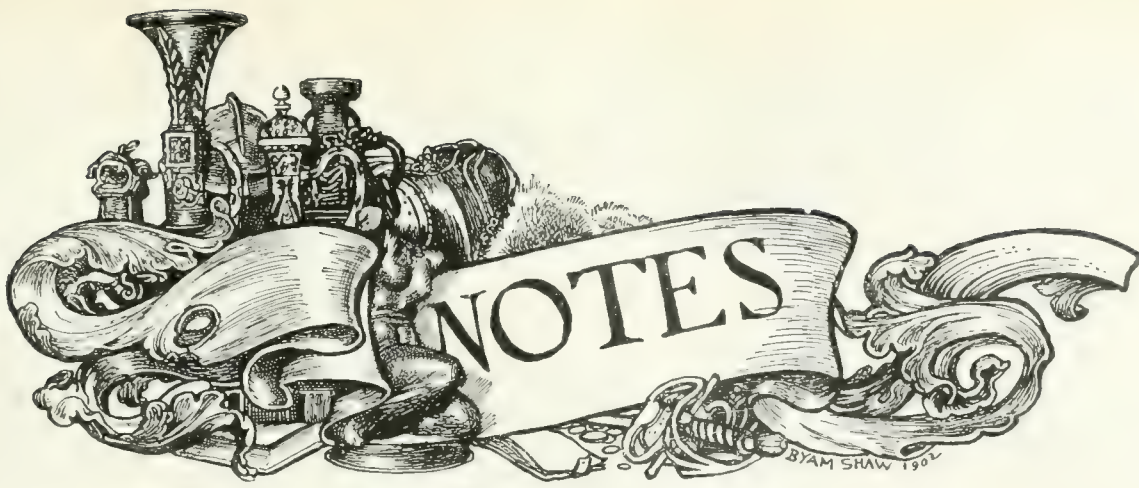
We have therefore to list

½d. emerald,	Watermark Crown and A.	Perforated 12½.
6d. green	" "	" 12½ by 12.

These changes of Australian stamps occur so frequently, and so many varieties of perforation exist, that collectors should be careful to secure specimens of the various issues as they appear. Some of these ephemeral stamps must become very scarce in time.



PLAYING SHUTTLE-CK.



SPANISH lace, so much worn in the early Victorian period, bids fair to become once more a favourite.

Spanish Lace

The "Spanish Blonde lace," that lovely, fine, and rich silk fabric made on the pillow, was much prized by our grandmothers. The

black "Mantilla," without which no Spanish lady's wardrobe was complete, is fast giving place to the latest creations of the Parisian milliner. The heavy silk lace of Barcelona and Grenada, now almost a lost art, is produced in Belgium. Spanish pillow lace is copied most perfectly on the machines of Lyons and Nottingham. The Nottingham work so closely resembles the genuine article that great quantities are sent to Spain and there sold to tourists as real hand-made lace, at very high prices. Spain still produces a heavy Tambour or darned lace. This

is made on a frame, and is worked with the needle, and is much like the Limerick darned work, but is not so fine. An art which has been dead for many years was the "Spanish Point," a needle-made lace

similar in design to the "Italian Rose Point," but with much heavier and larger patterns. The accompanying photograph is of a real Spanish lace Mantilla of Grenada work.

THE Editor regrets the delay in forwarding this Plate to the Subscribers who have sent in their Coupons; but hopes that it will be dispatched by the end of May. The subject selected is the one that has been advertised in the last four numbers of *THE CONNOISSEUR*: Lady Smyth, engraved by Bartolozzi, after Sir Joshua Reynolds.

SPECIAL attention is called to an important announcement in the advertisement pages respecting the Index to the first 12

Important Announcement.

volumes of *THE CONNOISSEUR*. All readers of the Magazine should subscribe for a copy at once. The Index is expected to be ready for publishing by the end of May.



SPANISH LACE MANTILLA

FROM our brief notices of the recent acquisitions by the Italian Galleries, and particularly by the Uffizi, it will be gathered how many valuable works have been added to the premier collection of Italy since its direction has been entrusted to the great art historian, Dr.

Corrado Ricci. During the last few months some further important additions have been made to the Uffizi which will be of unusual interest to students of Italian art.

First of all there are two panels of the Pisan fourteenth century school, depicting scenes from the life of St. Romualdo—the dream in which the locality of his hermitage was revealed to him, and the handing over to the Saint of the book of the rules of the Camaldolese Order. The two panels, which are full of tenderness and sincere mysticism and very fine in execution, were bought for £180. Important above all for the signature it bears is another picture acquired for the Uffizi, the *Madonna and Child*, signed by Nicola da Guardiagrele, which turned up last summer at the Chieti Exhibition, and has already been referred to in THE CONNOISSEUR for January, 1906 (page 8). Whether or not the artist who painted this picture is the great Abruzzese goldsmith, it certainly deserves a place at the Uffizi as a rare example of Abruzzese painting in the first years of the fifteenth century.

A worthy companion picture to the *St. Dominic*, by Cosimo Tura, bought last year (see CONNOISSEUR, June, 1905, page 116), is the work of another Ferrarese painter, Lorenzo Costa, one of the greatest of Tura's pupils, and in his turn master of one of the giants of Italian art, of Francesco Francia. It is a beautiful half figure of St. Sebastian, with thoughtful and resigned expression, and treated with so delicate a sense of form and colour as if the master had desired to embody

all the grace of his spirit and of his brush in this presentment of this most graceful of all Christian martyrs. The price was £80.

But of far greater importance are two other pictures recently acquired, in so far as they belong to two masters whose works are so scarce that the appearance of one of their pictures in the market, and especially of a work of first-rate importance, is a veritable event in the field of art history. And Jacopo Bellini's *Madonna and Child*, which, thanks to the good fortune and knowledge of the Director of the Uffizi, has been discovered and bought for the very low price of £480, is a work of the very first order. Only four or five other works are known of Jacopo Bellini, the father of Giovanni and Gentile, the painter who, with good reason, has been called the founder of the Venetian school. We know two books of his drawings at the British Museum and the Louvre; the *Madonna* at the Venice Academy; the one at Lovere; and the *Crucifix* at the Verona Museum. Even if we add to this list the *Christ in Limbo* of the Padua Museum, the *Madonna* of Mr. J. P. Richter in London, and the *Virgin with the Putto adored* by Pandolfo Malatesta at the Louvre, which has recently



THE ANGEL OF THE ANNUNCIATION
BY MELOZZO DA FORLÌ

with some reason been given to Bellini, the productions by the master that have come to us are still very limited in number. Now the *Madonna* at the Uffizi must be given an important place among these few works—the first place, we venture to say, not only for nobility of conception, beauty of form, and intensity of feeling, but also because it shows the master's art arrived at such maturity that even the very similar *Madonna* at Lovere must be placed below it. In this wonderful picture we feel rather the mature art of Giovanni Bellini than the more archaic art of Jacopo.

The other picture, which was bought for £280, is

by Melozzo da Forlì. It is an organ door, and shows on one side the Angel of the Annunciation, and on the other the figure of St. Benedict, with the head missing, but modelled with such breadth, and drawn so naturally and with so much knowledge, that one can only grieve at the mutilation. Lithe, elegant, and full of movement is the figure of the lightly advancing winged angel, whose feet do not seem to touch the ground; the agile body seems to be still vibrating from the effort of moving the wings, which has ceased through contact with the earth. It is a small masterpiece which is the more interesting

as the profile and the folds of the drapery are unfinished and enable us to examine the artist's technique.

Finally we must mention an addition to the Siena Gallery. This is a large polyptich by the Sienese fourteenth century painter, Luca Tomè, which was once in the chapel of a little monastery near Siena, whence it disappeared about ten years ago. A few weeks ago the picture turned up again in the market, and the Siena Gallery wisely acquired it as an example of one of the lesser known local masters, but for no less a price than £220, though it is now known that the picture was sold for £16 after its disappearance ten years ago.

It is known that on September 1st, 1905,

the Italian Government reduced the inland letter Postage from 2d. to 1½d.

As at the time no stamps of the new type had been prepared, the Postmaster General adapted for the



VIRGIN AND CHILD BY JACOPO BELLINI

received the news of King Humbert's death), has his eyes fixed on the sea and looks confidently towards the future. The colour of the stamp is bluish steel-grey; the portrait of the King is an excellent likeness. The stamp has been engraved from a design by the famous painter, Francesco Paolo Michetti.

WITH reference to the note respecting the manufacture of spurious pewter in Glasgow contributed to our columns by the late Mr. Ingleby Wood. We regret that this has caused considerable annoyance to many reputable dealers in works of art in that city who hold large stocks of genuine Scottish pewter. We can only state that we are unable to confirm or contradict our correspondent's statement, but we regret that it should have had

the effect of condemning indiscriminately a whole city. Collectors of old pewter in Glasgow need have no fear in making purchases, as all firms of standing are always ready to give a guarantee of the genuineness of what they sell.





LADY WALLSCOURT

BY SIR F. LAWRENCE

IN the fifth volume of Mr. Graves's *Dictionary* there is an unusual aggregation of notable records.

A. Graves's
"Royal Academy
of Arts"
Vol. V.

Most interesting, perhaps, are those of the three presidents—Lawrence, Leighton, and Millais—a triumvirate of the greatest artists who have occupied the presidential chair since the death of Reynolds. Of Lawrence it may be said that he was the most fashionable English portrait painter of his or any other day. He exhibited in the Academy for the first time in 1787. Though then only eighteen, he had won for himself at Bath a great reputation as an artist, which the Academy evidently endorsed, for, in this his first year of exhibition, they hung no less than seven of his works; among these was a portrait of Miss Farren, afterwards Countess of Derby. This was probably the half length recently engraved, for the well-known full length of the actress must be identified with the picture of her exhibited in 1790. In 1791, Mr. Graves records the painter's election to an associateship three years before he attained the regulation age of twenty-four—a unique honour, to which the patronage of George III. contributed even more than the genius

of the artist. From this date he had the ball at his feet, and Mr. Graves's list of his sitters includes the names of most of the celebrated men and aristocratic beauties of the period. Among the latter are the famous and ill-fated Emma Lady Hamilton, Lady Inchiquin, afterwards Marchioness of Thormond, the Countess Grey, Lady Gower, Lady Blessington, Lady Wallscourt, and Miss Croker, the last named, who sat in 1827, and became Lady Barrow, dying only a few months ago.

Millais was equally as precocious as Lawrence, and, indeed, exhibited when a year younger. This was in 1846, the seventeenth year of his age, the picture being *Pizarro seizing the Inca of Peru*, a most ambitious theme for so young an artist, yet so successful as to be pronounced by an eminent French critic as one of the two best historical works of the year. His pre-Raphaelite phase commenced with the *Isabella and Lorenzo* exhibited in 1849, and now at Liverpool. In quick succession followed the portrait of *Mr. Wyatt and his Grandchild*, *The Carpenter's Shop*, and *Marianna in the Moated Grange*. The first named was exhibited as a *Gentleman and his Grandchild*, while the other two have long quotations in lieu of titles. Though the pictures are readily identified, it might have increased the utility of Mr. Graves's work if he had added the names by which the pictures are now familiarly known. The *Portrait of a Young Lady*, exhibited in 1855, was probably that of Miss Siddal, Rossetti's future wife. The printer must be held responsible for making Millais an R.A. in 1854 instead of an A.R.A., while Mr. Graves, with somewhat over scrupulous accuracy, has copied the mistakes of the Academy catalogue in adding the date 1951 to the title of *The Order of Release*, and putting the title of *The Black Brunswick* into the plural.



THE FRIGIDARIUM
BY LORD LEIGHTON

Lord Leighton, though Millais' predecessor in the presidential chair, only made his début at the Academy the year after the latter had been elected an associate. His style, however, was then fully mature, and his first exhibit, *Cimabue's Madonna carried through the Streets of Florence*, a picture which made no small sensation at the time, and was purchased by the Queen, showed all the characteristics which marked his later work. Altogether, Mr. Graves records 163 of his exhibits, among which are several pieces of sculpture and a number of portraits. Latterly he was chiefly represented by single figure subjects, such as *Bacchante*, *The Frigidarium*, *The Bracelet*, etc.

Other well-known names are those of the Leslies, father and son, J. F. Lewis, John Linnell, Seymour Lucas, John Martin, Henry Moore, Patrick and Alexander Nasmyth, and James Northcote. Daniel Maclise first appears as McClise, and then as Mac Lise, before he altered his name to its final form. J. L. E. Meissonier makes a solitary appearance in 1841 with two exhibits, evidently sent as an acknowledgement of his election as honorary Academician. Another distinguished foreign painter, H. W. Mesdag, is represented by ten works.

The Morland family is represented by three names—the unfortunate George, his father Henry Robert, and his sister Maria. Until 1788 the three sets of exhibits were apparently sent from the parental roof; this, combined with the fact that there was another son named Henry, has apparently caused confusion in the minds of some biographers, who, as Mr. Graves points out in one of his infrequent but always pertinent notes, allot to Henry Morland, jun., the exhibits of 1781-1792, which he attributes to the father. This claim would seem to be effectually disposed of by William Collins, the earliest biographer of George Morland, who states that Henry ran away

to sea at an early age, and clearly did not return to his father's home while George was there, as the two brothers were complete strangers until Collins introduced them some time after 1789.

Every page of Mr. Graves's work recalls to memory interesting facts, and unburied records that are almost completely forgotten. Thus in Leslie's picture of *Queen Victoria's First Communion* he gives a list of all the personages represented, and does the same for Maclise's *Caxton Printing at Westminster*, and for numerous other pictures reproduced in fine engravings, which latter have lost much of their interest to the present generation by reason of the difficulty of identifying their leading characters. Mr. Graves's book should do something to bring these into vogue again, and,

what is of far greater importance, it will rehabilitate the names of many hundreds of artists of repute whose work was in danger of being forgotten.

OUR photographs represent two very fine specimens of old Bohemian glass. On each is engraved a woodland scene, in which appear stags and deer, whose modelling leaves nothing to be desired on account of either grace or fidelity to Nature. A heavy lacquer covers the interior of each vase, underneath which covering gold and silver leaf have been applied, the former tinting the bodies of the animals represented, and the latter forming the stream which laps picturesquely against a tree—the central note in the decoration.

The shorter vase is of a rich red shade, while the other has a purple hue, but the engraving on each is evidently by the same master hand. They are the property of T. G. Johnson, Esq., of St. Luke's Road, Clapham, S.W.



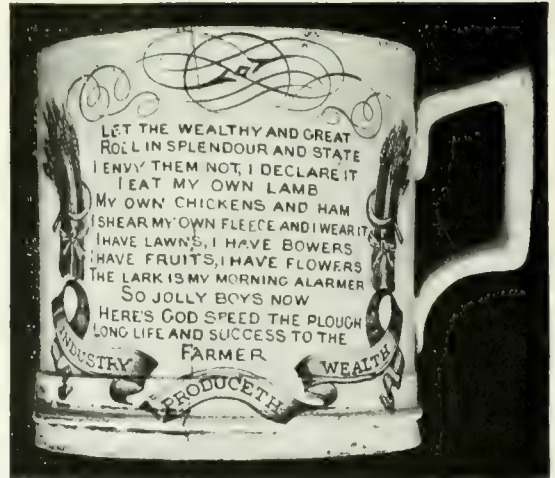
OLD BOHEMIAN GLASS



OLD BOHEMIAN GLASS



FARMER'S DRINKING MUG



The Farmer's
Drinking
Mug

THERE is in the possession of a gentleman at Reading an old drinking mug, of which we reproduce photographs. As will be seen, on one side of the mug are represented numerous farming implements, many of which are now obsolete and would be unrecognised by the present day farmer, whilst on the other side is a jolly sort of verse, which, alas, breathes the spirit of a bygone age.

The bottom of the mug is stamped "Farmer's Arms B. L. & C.," and this unique mug belonged to the present owner's great-great-grandfather.

THE four accompanying illustrations (scale $\frac{3}{8}$ linear) are not given

Nailsea here as representing very scarce examples of Nailsea glass; indeed, the writer knows of several similar specimens in the counties bordering the place of their origin. Doubtless many similar vessels have found their way into other parts of the Kingdom besides the south-western counties, and it often occurs that when purely local products are collected in districts far distant from the source of their manufacture, they are not easily identified.



NAILSEA GLASS JUG

Unfortunately, the common products of mankind, both of pre-historic and historic times, are very seldom figured, and although rare and unique objects are highly valued, studied, and admired by antiquaries and collectors, yet frequent illustrations of them do not assist collectors in identifying specimens, comparatively plentiful, in their own cabinets. It always strikes the writer as highly important that typical objects of art and antiquity should be more frequently figured, so that amateur collectors of limited means may be reminded of the varieties of special classes of objects that are within their reach. In archaeological excavations, be it noted, it is not by the finding of a few rare objects that evidence of date of an ancient site is afforded; common objects of everyday use are far more important for the purpose, because they are more prevalent. It is often thought that when an object is comparatively common, there is no use in repeating or even recording it, and thus the amateur collector is handicapped to a large extent in identifying objects in his collection with any degree of certainty.

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The jugs under consideration are well known to collectors of glass in the south-western counties, as having been manufactured at the Nailsea Glass Factory at the end of the eighteenth century and beginning of the nineteenth century. The forms vary, but those given (height $8\frac{1}{2}$ in., 6 in., and 6 in. respectively) are typical; some, however, exist which are about 12 in. in height. They are composed of a dark yellowish-green common "bottle" glass, flecked with white. The white is never a pure white, but of a milky shade, and often, as in the case of the jug with the globular lower half, it is decidedly bluish-white. Sometimes the flecks measure as much as an inch in diameter, and it is seen that the amount of flecking varies considerably. The largest jug has white enamel on the lip, and one of the smaller jugs is finished with a double band of white enamel just below the rim. It will be noticed that the largest jug has a foot, as the more capacious jugs generally do.

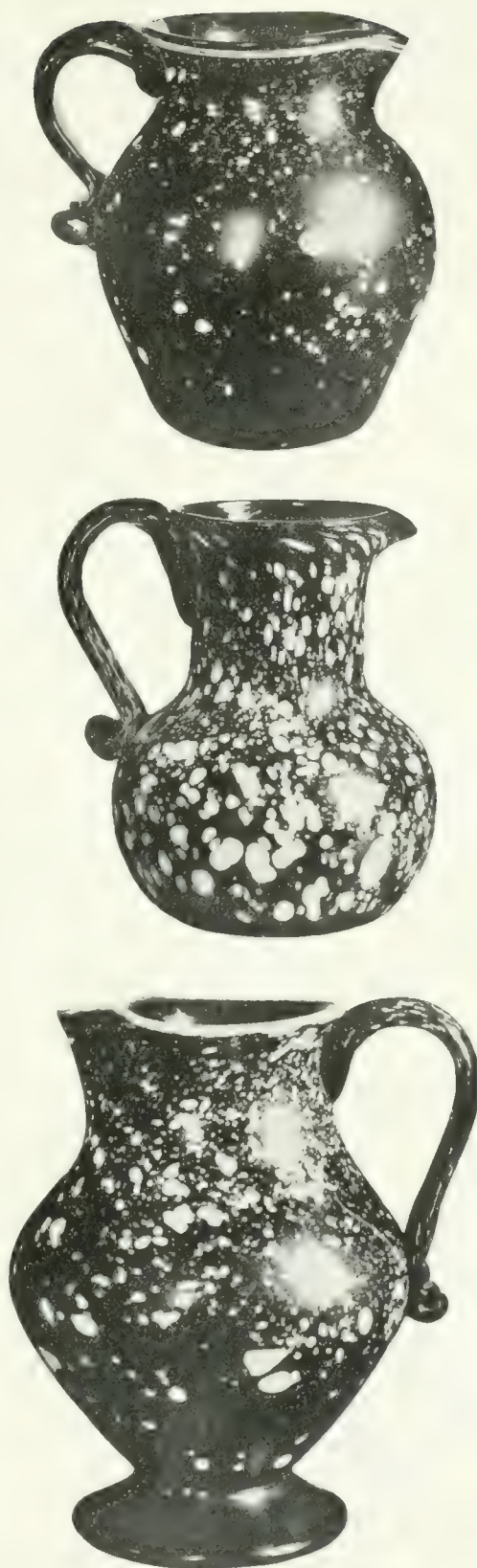
Probably the finest collection of Nailsea glass in existence is to be seen in the Bristol Museum and Art Gallery. The collection contains many examples less rarely met with than the dark green jugs flecked with white, including clear glass flasks, beautifully veined

or streaked with pale shades of pink, yellow, green, etc. An illustration of one of these flasks is given ($\frac{3}{8}$ linear), the streaking being in opaque white.

Nailsea is situated in North Somerset, nine miles west-south-west of Bristol and four and a half miles east-south-east of Clevedon. The Glass Factory was established by John Robert Lucas, in 1788; he married in 1781. Before 1788 Lucas had a glass-bottle factory in Corn Street, Bristol. Later the Nailsea Factory was owned by George White, who was followed by Samuel Bowen, from whom it was bought by Messrs. Chance, Bros. and Company, of West Smethwick, near Birmingham, and closed about December, 1873.

An old Bristol directory states that in 1859 "crown and sheet glass works on a large scale" existed at Nailsea. In 1866, Kelly recorded that there were at Nailsea "extensive glass works, where three hundred and fifty persons are employed." Several French workmen were employed as glass blowers; clear green glass flower-pots and saucers were made here *circa* 1850.

In Blackie's *Imperial Gazetteer*, 1856, we get the following entry under Nailsea: "An extensive manufactory of crown glass, numerous collieries and quarries of building and paving stone."



THREE NAILSEA GLASS JUGS

In addition, the writer has been informed on good authority that there was a shoe factory and another for sulphur used in the glass works.

It is on record under date 1792 that the glass house people lived in nineteen cottages in a row—mere hovels—containing in all nearly two hundred people, who were known as Nailsea “savages,” or “heads” as they styled themselves. Both sexes and all ages herded together. The wages are stated to have been high when there was work to do, and that the eating and drinking was almost luxurious. The high buildings comprising the factories ranged before the doors of the cottages. The inhabitants welcomed strangers who came to minister to them to “Botany Bay” or to “Little Hell,” as they were in the habit of designating their little colony. Through the endeavours of Hannah and Martha More, philanthropists and religious teachers, these so-called “savages” became considerably tamed before the close of the eighteenth century.

IN no feature of Scandinavian art, which in so many particulars recalls its Eastern origin, was the resemblance to its Greek prototype so manifest as in the shield. Unlike the oblong-shaped scutum with which the Roman legionary defended himself, or the oval framework of osiers which was the sole protection of the contemporary Gaulish tribes, the Viking used the simple circular shield of a Greek warrior of the heroic age, exactly as one finds it described in a classical dictionary.

These circular shields consisted generally, and this description of them applies equally to those of the Greeks and the Goths, of a disc of wood covered with leather, bound round by a metal rim, and having in the centre a raised boss or umbo, which was crossed on the inside by a bar which formed a handle, the projection of the boss giving a protected space for the hand-grasp. Sometimes, however, these circular shields were wholly formed of bronze or other metal, one or two examples of which can be seen in the British

Museum, and were then most richly decorated. Thus we read of the shield which Vulcan forged for Achilles, and which does not appear to have been accurately reproduced on his statue in Hyde Park:—

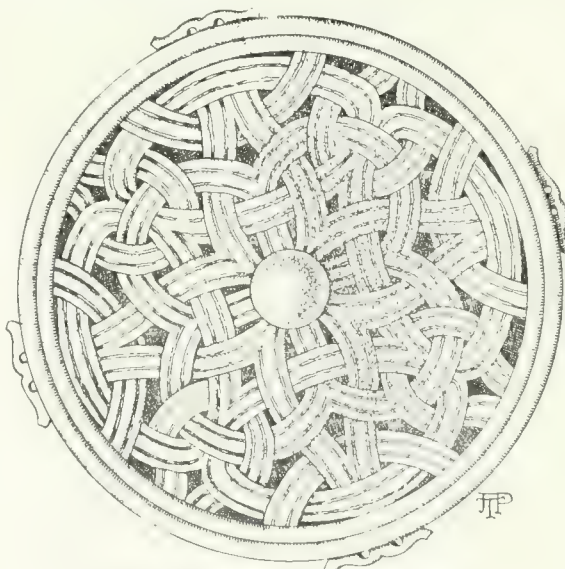
“Its utmost verge a threefold circle bound;
Five ample plates the broad expanse compose,
And god-like labours on its surface rose.”

And Einar’s shield, as described in Egil’s Saga, was “painted with old sagas, and all the spaces between the paintings were covered with plates of gold and set with stones.” These reliefs or paintings on the shields were, of course, the origin of the later armorial bearings, and as such are represented on Greek vases, and described in the Sagas. Thus, the Volsunga Saga says that Sigurd’s shield had many layers and was covered with red gold, and on it was painted a dragon, so that everyone who saw the dragon might know who the man was, if he had heard that Sigurd slew the large dragon which the Vœrings call Fafnir.

The boss or umbo was not only common to both Greek and Gothic shields, but also to shields made of other materials than metal; but the boss itself was always of iron or bronze. When of iron it was generally shaped like the top of a helmet with a knob in the centre, but otherwise quite plain; but when of bronze it was carefully worked and sometimes damascened or enriched with gold and silver. Of these bronze bosses a fine one is figured in Du Chaillu’s *Viking Age*, from Ultuna, near Upsala; and another one is a fine specimen of interlaced runic scroll-work, preserved in the Museum of Göteborg, of which we now publish a drawing taken from a pencil sketch made by the late Herr

Brusewitz, the well-known curator of that Museum.

As the modes of warfare altered, these bosses gradually became eliminated from the shield, the arm rather than the hand being used to sustain it. Although for a time it appears on the kite-shaped Norman shields, it is rather as an ornament than for use; and throughout the mediæval period the shield was provided with straps on its inner or concave side for holding it, and the face to the foe was occupied by its owner’s armorial bearings.



BRONZE BOSS FROM A VIKING SHIELD
IN THE MUSEUM OF GÖTEBURG, SWEDEN

Shoe Buckles in France

By Sir S. Ponsonby Fane

IN my article on "Shoe Buckles," which appeared in *THE CONNOISSEUR* of June last year, I stated that shoe buckles did not appear to have been generally worn in France at the time when they were so universal here. My opinion was formed on the fact that they are very rarely shown in the pictures by Boucher, Lancret, Watteau, and painters of that period. But I felt sure from the beautiful designs of the French paste specimens, which are so plentiful, that they must have been worn at the Court of Louis XIV. and his successors, and in other fashionable circles of that lavish and extravagant time. This opinion is confirmed by a work which I have since seen by M. Maze-Sencier, "Ancien Directeur du Musée de St. Etienne," entitled *Le Livre des Collectionnaires*, which is about the best work on art, china, and antiquities of all kinds which I have ever come across. He states that shoe buckles were worn from about the middle of the seventeenth century until about 1800, which corresponds to the time when they were so generally worn here. At the Court of Louis XIV. and his successors the most lavish sums were spent upon them. They were of gold and silver, and studded with diamonds and precious stones. He mentions the case of a famous Comte de St. Germain who came to Court in shoe buckles, the jewels of which were valued at 200,000 livres—about £8,000 of our money—and a pair made for the King at a cost of 14,500 livres, and many others of a similar character.

With regard to the general public, M. Sencier quotes the *Journal des Modes* of various periods, which shows the ever-changing vagaries in the fashion of the shoe buckle. They were made generally of gold and silver, but also, as in England, in every kind of metal, and in every conceivable shape and form.

Mention is made of some in which every instrument of music, and even sheets of music, are depicted. Then there are "Boucles à la Chinoise," the "Wreath Buckle" with garlands of flowers, and the "Lover's Knot Buckle," the invention of King Louis XVI.

At the Revolution, after the taking of the Bastille, buckles were extensively made in the shape of that fortress to commemorate that event—"La Nation," with the motto "Vive la Nation," which replaced the former cry of "Vive le Roi"; the "Tiers Etat," in the shape of a T square, to represent Equality.

After a time, the finances of the Republic having run very low, a call was made upon all good "citoyens" to come to the rescue, and plate, jewels, etc., were sent in in large quantities.

In the *Chronique de Paris*, 1789, it is recorded that the inhabitants of a provincial town sent in all the silver buckles of the neighbourhood. A member of the National Assembly proposed that all the members should follow this noble example, and this was carried unanimously. "Let us hope," adds the editor, "that in future no one in France will have the effrontery to wear a shoe buckle, and that all citizens will pride themselves

on having only strings to their shoes, and be recognised by this mark as if by the Cockade of Liberty."

A shoemaker, too, brought his shoe buckles to the Assembly, saying, "Celle ci ont servi à tenir les tyrans to mes souliers. Elles serviront à combattre les tyrans ligués contre la liberté." It was estimated by the *Chronique* that these offerings brought in about forty million francs.

I am still unable to account for the absence of the shoe buckle in the pictures of the period, and I may add with regret that, though since writing my article last year I have added considerably to my collection, I have not come across any of the interesting specimens alluded to.

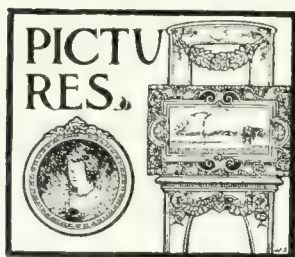
MR. Henry F. Bumpus is exhibiting, at 335, High Holborn, an admirable series of water-colour drawings by Baison, Shoki, Rin-nu, Kwako, Risshu, Beishu, and other modern Japanese artists. They comprise landscapes, and studies of birds, flowers, and fishes, on silk and on paper. Like all the best manifestations of Japanese art, these drawings, with their wonderfully decorative arrangement of line and colour, express what the native of the Land of the Rising Sun calls "kokoromochi," that is to say, the Universal Spirit, of which impermanent matter is the temporary manifestation. Western art is essentially subjective: the artist expresses his own view, and his own mind; but the art of Japan is altogether objective, and outside the artist himself. It ignores the temporary appearance of objects, and is occupied with the "kokoro." Of this objective view the drawings shown by Mr. Bumpus are thoroughly characteristic examples.

Books Received

- The English Water Colour Painters*, by A. I. Finberg, 2s. (Duckworth & Co.)
Rembrandt's A Memorial. Parts I. & II., by Emil Michel, 2s. 6d. net. (William Heinemann.)
A Manual of Colours as Illustrated by Monumental Brasses, by Herbert Druitt, 10s. 6d. net. (Alexander Moring.)
The Antiquary. Vol. XLI., 7s. 6d.; *The Spurgeon Family*, by W. Miller Higgs, 6s. net.; *Monumental Brasses in the Bedfordshire Churches*, by Grace Isherwood, 3s. 6d. net. (Elliot Stock.)
Longton Hall Porcelain, by William Bemrose, F.S.A., 42s. net. (Bemrose & Sons.)
The First Century of English Porcelain, by W. Moore Binns, 42s. net. (Hurst & Blackett.)
The Master of British Art, Henry Moore, R.A., by Frank Maclean, 3s. 6d. net. (Walter Scott Publishing Co.)
Lincoln, by E. Mansell Simpson, 4s. 6d. net. (Methuen & Co.)
The Royal Academy of Arts. Vol. V., by Algernon Graves, 42s. net. (Henry Graves & Co. and G. Bell & Sons.)
Moorish Remains in Spain, by Albert F. Calvert, 42s. net. (John Lane.)
Donatello, by Willy Pastor, Mk. 1.25. (Bard, Marquardt & Co.)
Gemälde Alter Meister, by Wilhelm Bode & Max J. Friedländer, Mk. 5. (Rich. Bong, Berlin.)
William Strang, Catalogue of his Etched Work. 42s. net. (J. Maclehose & Sons.)



OF the five Saturday sales at Christie's during March, by far the most important was that held on the last day



of the month, and this will remain one of the chief dispersals of the season. The earlier ones, nevertheless, contained many features of interest, particularly that of March 3rd, which comprised the collections of the Hon. Mrs. Skeffington-Smyth

(who inherited most of the pictures from Mr. William Gosling, the banker), and the late Mr. A. A. Ram. The total of the day amounted to only £5,844 5s. The first-named property included many pictures which realised far more than they originally cost, and special mention may be made of the following:—T. S. Cooper, *Cattle, Sheep, Goats, and Milkmaids*, on panel, 16½ in. by 20½ in., 1840, 115 gns. (this realised 41 gns. at the Baring sale in 1848); A. Bronzino, *Portrait of Andrea Bandini of Florence*, in black dress with small lace collar, holding a letter, on panel, 34 in. by 27½ in., 210 gns.; H. Holbein, *William Tell*: an imaginary portrait, on panel, 31 in. by 27 in., 330 gns.; and Jan Steen, *A Tavern Window*, with boors reading and drinking, 29 in. by 23 in., described in Smith's "Catalogue Raisonné," No. 156, 850 gns. Mr. Ram's collection included: M. Geeraerts, *Portrait of Lady Isabella Stuart*, in rich white dress embroidered with gold, 67 in. by 37 in., 250 gns.; M. Hondcoeter, *A Dog, Parrot, Dead Peacock, and other Birds in a Garden*, 54 in. by 56 in., 280 gns.; Madame Le Brun, *Portrait of a Young Lady* (doubtless the artist's daughter), in crimson cloak

with red riband in her hair, 25 in. by 21 in., 440 gns.; Bastiano Mainardi, *The Dead Christ*, with the three Marys, Saint John, and other saints, on panel, 9 in. by 38 in., 170 gns. (this cost 20 gns. at the Woodburn sale in 1860); and a portrait by an Artist of the Zuccheri School, of a lady in rich black and white dress ornamented with pearls, 38 in. by 28 in., 280 gns. (this cost 28 gns. at the Scarisbrick sale in 1861).

The collection of the late Mr. J. Russell Buckler, of 2, Collingham Gardens, occupied two days (March 10th and 12th), and realised a total of £7,761 10s. The interest of this sale was almost exclusively centred in the fine series of works by H. Fantin-Latour, all of which are believed to have realised far higher amounts than those originally paid. As the sale may have an important bearing on future prices, we quote the whole of the thirty-five pictures in the order of sale:—*Flowers in a Bowl*, 19 in. by 17 in., 1864, 230 gns.; *Dahlias*, 14½ in. by 18½ in., 1873, 210 gns.; *Daffodils, Jonquils, and Tulip in a Glass Bowl*, 20½ in. by 17½ in., 1864, 180 gns.; *Carnations*, 15½ in. by 14 in., 180 gns.; *Fruit and Still Life on a Table*, 17½ in. by 21 in., 1863, 145 gns.; *White Roses in a Glass Vase*, 15 in. by 13 in., 1888, 170 gns.; *Roses and Lilies in a Glass Bowl*, 21½ in. by 16 in., 1864, 205 gns.; *Roses*, 10½ in. by 13½ in., 1879, 160 gns.; *Hydrangeas*, 15½ in. by 16½ in., 1870, 80 gns.; *White Stock and Iris*, 11½ in. by 15½ in., 150 gns.; *A Basket of Grapes and an Apple*, 12½ in. by 15½ in., 160 gns.; *Pink Roses in a Vase*, 14½ in. by 12½ in., 1872, 245 gns.; *A Bunch of Flowers in a Vase*, 17 in. by 14½ in., 1802, 220 gns.; *Autumn*, 14½ in. by 8 in., 160 gns.; *Spirea*, 15½ in. by 15 in., 1878, 130 gns.; *Spring Flowers*, 13½ in. by 12½ in., 1883, 110 gns.; *A Bowl of Roses*, 12 in. by 15 in., 1882, 145 gns.; *The Bathers*, 9½ in. by 13 in., 145 gns.; *White Pinks*, 13 in. by 11½ in., 125 gns.:

Spring Flowers, 10 in. by 11½ in., 1883, 85 gns.; *Flowers in a Glass*, 17½ in. by 14½ in., 1862, 175 gns.; *Maréchal Niel Roses*, 11½ in. by 13 in., 260 gns.; *Solitude*, 9½ in. by 17½ in., 150 gns.; *Peaches and a Rose*, 9½ in. by 12 in., 150 gns.; *Flowers in a Glass Bottle*, 16 in. by 12½ in., 1868, 105 gns.; *The Bather*, on panel, 8¾ in. by 13½ in., 120 gns.; *Roses*, 9½ in. by 13½ in., 115 gns.; *L'atelier de Manet*, 11 in. by 13 in., 160 gns.; *Asters and Dahlias*, 10½ in. by 13½ in., 105 gns.; *An Angel with a Wreath*, 12½ in. by 8 in., 115 gns.; *Peaches on a Plate*, 8 in. by 13½ in., 1862, 55 gns.; *Dahlias and Gladiola*, 10½ in. by 13½ in., 1877, 80 gns.; *Tannhauser*, 8½ in. by 10¾ in., 100 gns.; *Roses in a Blue Vase*, 13½ in. by 10¾ in., 1872, 105 gns.; and *Eventide*, 10½ in. by 8¼ in., 40 gns. There were two pictures by Madame Fantin-Latour, who exhibited under her maiden name of Victoria Dubourg, and these included *Flowers in a Basket*, 20 in. by 24 in., 31 gns. The pictures by old masters included one by J. Van Goyen, *A Town on a River*, with boats and figures, on panel, 19 in. by 29 in., 100 gns. At Messrs. Foster's, on March 14th, the late Mr. Haldane's pictures included an example of Jacob Ruysdael, *A Landscape with waterfall*, 570 gns.

The principal property at the sale of March 17th consisted of the collection of the late Mr. Christopher Bushell, of Hinderton Hall, Neston, Cheshire, whose thirty-three lots realised £5,405 6s. The more important of the six examples by F. Guardi were:—*San Giorgio Maggiore and the Giudecca Canal, Venice*, with numerous boats, gondolas, and figures, 18 in. by 30 in., 1,700 gns.; *A View of Venice*, with boats, gondolas, and figures, 12 in. by 20½ in., 360 gns.; *Islands near Venice*, with boats, gondolas, and figures, 12 in. by 20½ in., 310 gns.; *The Interior of a Palace*, with numerous ladies and gentlemen at a masquerade, 12½ in. by 19½ in., 588 gns.; and *An Ante-Room in a Palace*, with servants and other figures, 12½ in. by 19½ in., 250 gns.; an unusually interesting example of George Morland, *The Deserter Pardoned*, 21 in. by 17 in., 1,350 gns. (this is one of a set of four "story" pictures engraved by G. Keating in 1791); and J. Verspronck, *Portrait of a Gentleman* in black dress with lace collar, 43 in. by 33 in., 180 gns. The sale also included: P. Nasmyth, *A Wood Road Scene*, with peasants, waggon, and fallen timber, on panel, 15 in. by 20½ in., 140 gns.; Francesco Torbido, *Portrait of a Gentleman* in dark dress and cap holding a dagger, on panel, 24½ in. by 17½ in., 105 gns.; and D. Gardner, *Portrait of Eleanor*, wife of William first Lord Auckland, in white and blue dress, seated, holding in her lap her infant daughter, Eleanor Agnes, pastel, 21 in. by 18 in., 110 gns.

On the following Saturday (March 24th) the day's sale, which realised about £10,618, was made up of several properties. The six lots which belonged to the late Mr. John H. Foster, of Fernside, Witley, Surrey, included four water-colour drawings by his brother, Birket Foster, *Loch Maree*, 30½ in. by 46½ in., 530 gns.; *In the Market Place, Verona*, 27 in. by 40 in., 470 gns.; *Ben Nevis*, 29 in. by 40½ in., 460 gns.; and *Highland Scene near Dalnally*, 30 in. by 43 in., 550 gns.; and an

unfinished *Head of Nell Gwyn*, by Sir Peter Lely, 26 in. by 20½ in., 100 gns. (this is probably the "unfinished" head sold at Lely's sale to Hugh May for £25, and mentioned in Peter Cunningham's "Story of Nell Gwyn," 1852, p. 173). The other properties included two by Lord Leighton, *Winding the Skein*, 40 in. by 64 in., exhibited at the Royal Academy, 1878, and engraved, 1,450 gns., and *The Summer Moon*, 40 in. by 52 in., exhibited at the Royal Academy, 1872, 420 gns.; T. Blinks, *On the Moors*, 36 in. by 50 in., 150 gns.; André Crochepierre, *Reflections*, 54 in. by 48 in., 1904, 100 gns.; F. Roybet, *A Cavalier* in black slashed dress and large hat, on panel, 26 in. by 21 in., 250 gns.; two drawings by Sam Bough, *Lindisfarne*, 18 in. by 24 in., 1867, 175 gns. (this was exhibited at Manchester in 1870 and realised 60 gns. at the Barlow sale in 1875); and *Borrowdale*, 10 in. by 14 in., 1870, 130 gns.; two pictures by T. S. Cooper, *A Group of Cattle and Sheep on the Bank of a River*, 24 in. by 48½ in., 1855, 152 gns., and *Four Cows in a Meadow*, 20 in. by 30 in., 100 gns.; Vicat Cole, *Basildon Ferry*, with Hartswood in the distance, 15½ in. by 23½ in., 1885, 130 gns.; K. Heffner, *The Afterglow*, 47 in. by 65 in., 205 gns.; Albert Moore, *Azaleas*, 78 in. by 39 in., 78 gns.; J. W. Godward, *Venus at the Bath*, 68 in. by 24 in., exhibited at the Royal Academy, 1901, 115 gns.; R. Ansdell, *The Caledonian Coursing Meeting*, with portraits of many well-known people and celebrated dogs, 60½ in. by 120 in., with key to the picture, 480 gns.; two by W. Muller, *Lago Maggiore*, 18½ in. by 29 in., 1843, 220 gns., and *The Port of Rhodes*, 16 in. by 24 in., 145 gns.; and B. W. Leader, *Sand Dunes*, 45 in. by 68½ in., exhibited at the Royal Academy, 1891, 205 gns.

The sale of the late Mr. E. M. Denny's collection of ancient and modern pictures and drawings on March 31st, so far constitutes the sale of the season, 62 lots realising the very high total of £28,906 10s. The central feature of the collection was Gainsborough's beautiful but somewhat faded *Portrait of Viscountess Tracy*, a three-quarter figure in blue dress with white lace trimming at the neck and on the sleeves, a black velvet band round her neck, 50 in. by 39 in., and this realised 6,000 gns., as against £1,500 at which it was acquired in 1895, thus leaving a very handsome margin of profit. There were four more or less important portraits catalogued as by Sir Joshua Reynolds: *Nelly O'Brien*, in white dress with mauve ribands round her waist and sleeves, pearl necklace, string of pearls in her hair, 30 in. by 25 in., 2,500 gns. (this realised 670 gns. at the Rev. B. Gibbons's sale in 1894, but it was not purchased by Mr. Denny until 1898, when he gave £2,400 for it; it now sold for 2,500 gns.); a much discussed *Portrait of a Lady*—whose real name was Mrs. Molesworth—in black silk cloak with white lining and large black hat, resting her hands upon a table on which is a letter, 38 in. by 27½ in., 1,520 gns. (this was sold at Christie's on Feb. 28th, 1891, for 280 gns., and is, there can be little doubt, a beautiful example of Sir William Beechey, R.A., at his best); *Miss Fuller*, in blue dress with purple and white cloak, pearl necklace and ornaments, 30 in. by 25 in., engraved by R. B. Parkes in 1876, 220 gns.; and a

Portrait of a Lady in yellow dress and black cloak, pearl earrings, 30 in. by 25 in., 200 gns.; *A Portrait of Mrs. O'Brien*, by G. Romney, in white dress and flowing head-dress, seated, holding her young child, who is asleep, on her lap, 30 in. by 27 in., brought 1,250 gns., as against the 720 gns. which it realised on July 10th, 1897: a more highly finished version of the same subject was in the Goldsmid sale and now belongs to Mr. W. H. Lever. A so-called Romney portrait of *Lady Hamilton*, in pink dress, 50 in. by 40 in., although it was neither by Romney nor does it represent Lady Hamilton, brought 380 gns. The other pictures by artists of the Early English School may be briefly mentioned: F. Cotes, *Portrait of a Lady*, in white dress with blue scarf, playing the guitar, 30 in. by 25 in., 180 gns.; W. Hogarth, *Portrait of a Young Girl*, in brown dress with white lace trimming, a flower in her hair, 30 in. by 24½ in., 155 gns.; J. Hoppner, *Portrait of a Lady*, in white dress with pink sash, a black shawl round her shoulders, 30 in. by 25 in., 520 gns.; T. Hudson, *Portrait of a Lady*, in white dress with pink riband, a blue cloak embroidered with gold over her right shoulder, 46 in. by 36 in., 420 gns.; Sir Godfrey Kneller, *Portrait of Lady Edmondes*, in yellow dress with white sleeves and red robe, holding a spaniel, 49 in. by 39 in., 75 gns.; two portraits by Sir P. Lely: *The Hon. Mary Howard*, in yellow dress with grey scarf, pearl necklace and earrings, seated near a fountain, nearly whole length, 50 in. by 40 in., 130 gns.; and *Lady Castlemaine* in blue dress with pink scarf, pearl necklace and earrings, helmet with blue and white feathers, carrying a spear, 49 in. by 39 in., 75 gns.; J. Lonsdale, *Queen Henrietta Maria*, in white dress with pink ribands, 36 in. by 27½ in., 130 gns.; Ben Marshall, "The Sportsman," a portrait of J. C. Shaddick, Esq., with his horse and two pointers, in a landscape, carrying his gun and a pheasant, 94 in. by 57 in., exhibited at the Royal Academy, 1801, 110 gns. (this realised 205 gns. at Christie's on Feb. 28th, 1891); and Sir H. Raeburn, *Portrait of a Lady*, in grey dress with white frill and cap, 30 in. by 25 in., 100 gns.

The three water-colour drawings were: G. Cattermole, *Sintram and his Companions*, 16 in. by 23 in., 36 gns.; D. Cox, *Carthage: Æneas and Achates*, 30 in. by 46 in., 205 gns.; and Sir J. Gilbert, *The Duke of Gloucester and the murderers*, 22½ in. by 18 in., 1851, 82 gns. (the two last were in the Quiller sale of 1889, when they realised 165 gns. and 160 gns. respectively). The modern English School included two by J. Constable, *Bridge near Salisbury with a view of the Cathedral*, 21 in. by 29½ in., engraved by Norman Hirst, 2,700 gns. (this was purchased in 1904 for £1,800), and *Strand-on-the-Green*, 11 in. by 15½ in., 460 gns.; A. C. Gow, *War Prospects*, on panel, 17½ in. by 13½ in., exhibited at the Royal Academy, 1891, 115 gns.; J. W. Godward, *The Engagement Ring*, 15½ in. by 17½ in., 1888, 105 gns.; J. C. Hook, *Cornish Miners leaving Work*, 26 in. by 37 in., exhibited at the Royal Academy, 1864, 370 gns.; C. R. Leslie, *Portrait of Sir Walter Scott*, in green coat and buff vest, seated, on panel, 12½ in. by 9½ in., engraved by G. H. Phillips,

135 gns. (this was sold in March, 1888, for 54 gns.); two by P. Nasmyth, *An Extensive View from Mr. Blackwells, Harrow Weald Common*, with figures and cattle, on panel, 15½ in. by 22 in., 1821, 780 gns., and *A Landscape with a cottage among trees on the right, a peasant leading a horse along a road*, on panel, 16 in. by 22 in., 1827, 800 gns. (these were in Miss Elizabeth Hunt's sale in 1890, and then realised 290 gns. and 260 gns. respectively); F. Samdys, *Valkyrie*, 30 in. by 16 in., 190 gns. (this was in the F. R. Leyland sale of 1892, and was sold for 74 gns.); J. Stark, *A View on the River at Thorpe*, with wherries, cart, and figures, on panel, 16 in. by 21½ in., 400 gns. The modern Foreign School included: Rosa Bonheur, *A Group of Ten Sheep in the Pyrenees*, 26 in. by 39 in., 1870, 1,020 gns. (this realised 1,260 gns. at the H. W. F. Bolckow sale of 1891); two of Madame Marie Dieterle, a daughter and pupil of Van Marcke, *Cattle approaching along a Woody Road*, 18½ in. by 14 in., 280 gns., and *Cattle in a Meadow*, 12½ in. by 16 in., 175 gns.; and A. A. Lesrel, *Connoisseurs*, on panel, 22½ by 18 in., 1890, 113 gns.

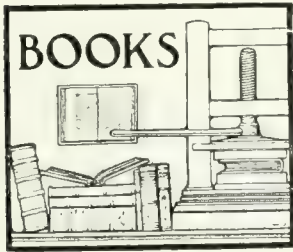
The pictures by old masters included two splendid examples of a little-known Dutch master, Nicholas Elias Pickenoy, the first to appear under his name in an English sale room, a companion pair of portraits of a lady in black dress, with gold embroidered front, large white ruff, lace cap and cuffs, inscribed "Ætatis suæ 21, ano. 1632," and a gentleman in black dress, with white lace ruff and cuffs, resting his left arm upon his hip, and holding his hat in his right hand, also dated 1632, both on panel, 48 in. by 33 in., 3,000 gns. A pair of portraits by G. Honthorst, *Princess Mary Stuart, Princess of Orange*, in yellow silk dress with pink bow, pearl necklace, and *William the Second of Nassau when a Boy*, in pink and silver dress with white lace collar, each portrait in an oval, on panel, 27 in. by 22 in., signed and dated 1639, 950 gns. (this pair was at one time in the Hamilton Palace collection, and at the sale in 1882 realised 440 gns., at the Mildmay sale, 1893, 400 gns., and at the Ruston sale, 1898, 500 gns.); G. Jamesone, *Portrait of Lady Dundas* in black dress, with white ruff, lace cap and cuffs, holding her kerchief and gloves in her hand, 39½ in. by 30½ in., 380 gns.; Bernardino Luini, *St. Catherine of Siena* (not "of Alexandria") in red, blue, and green dress, holding a book, her right hand raised, on panel, 24 in. by 13½ in., 300 gns. (at the Ruston sale of 1898 it realised 400 gns.); and J. F. Tischbein, *Portrait of Fraulein Schemide*, in white dress with yellow sleeves, a crimson cloak thrown over her left shoulder, 25 in. by 20½ in., signed and dated 1799, 120 gns.

The miscellaneous properties, which contributed £3,606 13s. 6d. to the day's total, contained little of interest, but the following may be mentioned: three drawings by J. Downman, portraits (each about 8 in. by 6¾ in.) *Mary Isabella, Duchess of Rutland*, in white dress, with her hair bound with a scarf, 1780, 155 gns.; *Lady E. Compton, afterwards Countess of Burlington*, in white dress, with large cap, 1780, 160 gns.; and *Admiral Philip Affleck, of Dalham, Suffolk*, in blue uniform, 1789, 100 gns.; two portraits by Sir Joshua Reynolds,

Mary, Countess de la Warr, in pink robe, edged with fur, her right arm resting on a table, 35½ in. by 27½ in., painted in 1768-9, 480 gns.; and *Miss Penelope Bowyer*, afterwards *Mrs. Cook*, in white dress, trimmed with ermine, resting her right arm on a pedestal, 35½ in. by 27 in., 100 gns.; G. Romney, *Lady Hamilton as a Vestal* (a version of a larger picture known as *Contemplation*), in white robe and head-dress, 19½ in. by 23½ in., 170 gns.; J. Marieschi, *The Grand Canal, Venice, with the Fish Market*, 21½ in. by 33 in., 95 gns.; Sir A. More, portrait of *Sir Thomas Gresham*, in dark dress, trimmed with fur, dark cap and jewels, holding his gloves in his right hand, on panel, 46½ in. by 33 in., 150 gns.; G. Van der Eeckhout, portrait of *A Rabbi*, in brown dress and cap, 26 in. by 20 in., 75 gns.; a pair by A. Canaletto, *Views on the Grand Canal, Venice*, with gondolas and figures, 23 in. by 36½ in., 340 gns.; and Le Nain, *A Company of Butchers with an Ox*, 4½ in. by 6½ in., 130 gns.

WE referred last month to the sale of the late Mr. Holland's library, incidentally mentioning that as much

as £118 had been realised for a set of the numbers in which the *Pickwick Papers* was originally published. This was such an enormous advance on the sum of £40 10s. obtained at the Truman sale on February 14th for another set, to



all appearance precisely similar, that some good reason must exist for the disparity. It is as well to point out, in the first place, that in the case of the Truman set the two Buss plates were cut down and had been added, and that one wrapper was missing. The "addresses" were found in parts 3 and 15; there were also six duplicates. This set of parts was not an ideal one by any means, and the price paid for it was quite enough. The point is, why should it realise £40 when the other set, to which reference is made, sold for £118? The missing wrapper and the two defective Buss plates are not in themselves sufficient to account for such a wide variation in price, especially when it is borne in mind that the sum of £118, large as it is, does not constitute a record, for in May, 1903, a set of the parts realised £142.

The reason is that the publication of the *Pickwick Papers* was accompanied by many difficulties, necessitating minute changes and variations in the plan of the work. The first four numbers especially were reprinted several times, and it is, of course, the collector's object to obtain, if possible, the first impressions. An ideal set of the parts would disclose the following peculiarities, which, for the sake of convenience, we number consecutively: (1) The green wrappers should be clean and perfect. (2) The plate at page 69, known as "The Cricket Match," and that at page 74, known as "Arbour Scene," should be by R. W. Buss. (3) Nos. 2, 3, 10, 15, 17, 18, and 20 should each contain an "address"

from the author to his readers. (4) None of the plates throughout the work should bear any title. (5) The 10th and 11th plates (part 4) should be signed "Nemo." (6) The name "Weller" on the signboard of "The Marquis of Granby," which appears as a vignette on the title, should be spelled "Veller." (7) On the covers of parts 1 and 2 the name of Seymour should appear, and on the cover of part 3 that of R. W. Buss. (8) A notice of Seymour's death should appear in the first part. (9) Every number or part should bear the date 1836, notwithstanding the fact that more than half of the parts were published the year following. (10) The advertisements appearing in each of the numbers should be intact. Such are the chief points to be borne in mind when collating a set of the parts in which the *Pickwick Papers* first appeared. It is extremely unlikely that all these peculiarities will be observable in any single set, but the full complement is closely approached sometimes. The rarest variation of all is that numbered 9.

Mr. Holland's library was not a very extensive one, the catalogue consisting of but 565 lots, but it was valuable, as the total amount realised (£3,480) sufficiently declares. The fact is that all the books were good of their kind, and nearly all in fine condition, so that prices ruled high. The original issue of Alken's *National Sports of Great Britain*, folio, 1821, made £49 (half morocco), an amount which was, however, exceeded last season by £5. There are several editions of this work. Another appeared in 1823, also in folio, and then follows a comparatively unimportant issue of 1825, in royal 8vo, or quarto (on large paper) with the same plates, reduced in size. Another folio edition appeared in 1903, and that may, in time, take its place among what are called "Collector's books," though at present it is much too new to have become an object of interest in that respect. There were many other sporting books in this library, as, for instance, the well-known *Annals of Sporting and Fancy Gazette*, 13 vols., 1822-28, £37 (original half calf, the number for June, 1828, wanting, as usual); a series of the original editions of the *Sporting Novels*, by Surtees, with the covers and advertisements bound in a separate volume, together 6 vols., 1853-65, £34 10s. (half morocco, uncut), and a complete set of the *Badminton Library*, on large paper, 27 vols., 4to, 1885-96, £6. These once celebrated books have indeed fallen on evil days. In 1897 the volume on Hunting alone stood at about £30, when on large paper, and the complete set realised nearly £100.

Blackmore's *Lorna Doone*, 3 vols., 1869, is another of those works which at one time used to realise considerably more than it does now. In June, 1900, a fine copy in the original blue cloth realised £37; at this sale an example, but little inferior, brought £20. The publishers appear to have been doubtful of the success of this now classic novel, and only printed a small number of copies in the first instance. As a matter of fact it did not sell, strange as it may appear to us who know it so well, and only attained popularity by what may be described as the accident of an accident. Barham's *Ingoldsby Legends*, 3 vols., 1840-2-47, in the original brown cloth, brought £22 10s., but the first volume

appears to have belonged to the second issue of the first edition. Nevertheless we should, personally, have preferred these books at the price to the 20 volumes of the works of the sisters Brontë, bound in morocco, at

57, first editions though they were, and certainly to *Passage en Espagne* 100. 16 *Planches*, 1821, at £17 morocco extra, advertisements and wrappers bound in, uncut. The *Journal de la France*, 1830, sold, under precisely similar conditions, for no less than £24, while a set of George Eliot's Works, all first editions, 27 vols., 1858-84, at once 30 morocco extra, uncut. It is worthy of mention that the twelve original drawings made by Mr. Luke Fildes for *The Mystery of Edwin Drood*, realised £77, as against £115 obtained for them at the Cozens' sale some years ago. It will be remembered that Mr. Fildes cleared up several points respecting Dickens's intentions with regard to the plot of the unfinished novel. A letter from him on the subject will be found in the Literary Supplement of *The Times* for November 3rd last year.

Among the many other valuable or noteworthy books collected by Mr. Holland, special mention may be made of the following:—Gould's *Birds of Great Britain*, 5 vols., imp. folio, 1873, £68 (morocco super extra); Pierre de Nolhac's *Marie Antoinette, La Reine*, one of 50 copies on Japanese vellum, with two sets of the plates, £52 (morocco), as against £62 realised last season (morocco extra); Grimm's *German Popular Stories*, 2 vols., 1825, £56 (morocco extra, uncut); the Kelmscott *Works of Chaucer*, £50 10s. (boards); that rare work by Thomas Kenrick, *The British Stage*, 5 vols., 1817-21, with coloured theatrical portraits by G. and R. Cruikshank, £36 (half bound); Lamb's *Essays of Elia*, both series, 2 vols., 1823-33, £26 (calf, uncut, by Bedford); *Shakespeare's Plays*, 10 vols. in 20, Impl. 8vo, 1803-4, the sole copy printed on vellum, £106 (half morocco); Shelley's *Queen Mab*, 1813, with the title, dedication and imprint at the end, £67; *Alastor*, 1816, £10 10s. (morocco extra), and *The Cenci*, 1819, £57 (boards, uncut). A large paper copy of Tennyson's *Poems by Two Brothers*, 1827, in the original brown cloth, realised £37 10s.; Thackeray's *Second Funeral of Napoleon*, 1841, original wrapper, £41; *The Irish Sketch Book*, 2 vols., 1843, £21 (original green cloth); and *Vanity Fair*, in the original 20 numbers, 1847-48, £64. Finally comes Westmacott's *The English Spy*, 2 vols., 1825-26, £36 10s. (half morocco, uncut), and the very scarce pamphlet quoted as *Mr. Thackeray, Mr. Yates, and The Garrick Club*, 1859, Edmund Yates's own copy, £21 (morocco). Ten years ago this explanation of a "regrettable incident" used to realise £5 or £6.

Messrs. Puttick & Simpson's sale of March 12th and 13th was of a miscellaneous character. It was also unimportant from a commercial point of view, the 645 lots in the catalogue realising no more than £597. The highest individual amount (£16) was obtained for Hansley's *Costumes of the Madras Army*, a series of twenty-four coloured plates bearing the imprint of St. Thomas's Mount, 1841. This and Antoine Vidal's *Les Instruments à Archet*, 3 vols., 1876-8, 4to, which realised £14 (morocco extra), were practically the only important

works in the collection. Of this last-named treatise, 500 copies were printed, vellum covers, the top edges gilt, but otherwise uncut, and one of these, when in its original binding, is worth from £9 to £10. The larger amount realised on this occasion was due to the morocco binding, which was by Zachsendorf. Among the other books we notice a fragment of fourteen leaves taken from the first folio edition of Shakespeare's works, 1623. This consisted of *The Winter's Tale*, and realised £2. Salt's *Views in St. Helena*, 1809, elephant folio, containing twenty-four aquatint plates in colours, by Havell, brought £2 5s., and Ruskin's *Præterita* in the original parts, 1885-89, £3 5s. This well-known work was published in shilling parts (or on large paper at 2s.) with greyish wrappers, twenty-four of these parts being subsequently issued so as to form the first and second volumes, while the third contains the remaining four parts.

March 14th witnessed the sale of the historic Trafalgar Document for £3,600, but as this cannot be regarded as a book it is noticed elsewhere. Messrs. Christie, however, disposed of a number of valuable books during the course of the day, and among them we notice particularly the *Cabinet et Magasin des Modes* from November, 1785, to December, 1789. This series, containing upwards of 250 folding and other coloured plates of costume, was bound in 4 vols., mottled calf (2 vols. rebound), and realised £86. The catalogue said "upwards of 250 folding and other coloured plates," but as a fact the total number amounts to very many more, viz., 362. This was a complete set, and the price realised was about right, though well in advance of what would have been obtained a few years ago. A sum of £70, realised for Antoine Watteau's *Figures de Différents Caractères*, does not at all represent the full value of that important work. In this instance four plates were missing, a few inlaid, and eighty-two others mounted or inlaid. Moreover, copies invariably differ in the number of plates they contain. As a rule there are 132 plates in the first volume and 218 in the second, the work being published at Paris without date (but 1735). Lewine prices a good copy at from £150 to £200, and certain it is that in October, 1901, it realised, in conjunction with *L'Œuvre d'Antoine Watteau*, on large paper, atlas folio, no less than £665. The circumstances in that case were, however, highly exceptional.

Passing a thirteenth-century MS. *Psalter and Canticles with Prayers* (in Latin) which realised £440, but cannot be described with sufficient minuteness to do justice to the delicate miniatures and illuminated initials which it contained, and a MS. prompt copy of Sheridan's *School for Scandal* (£25), we come to the library of the late Mr. W. W. Robinson, at one time Coroner for Central Oxford. This sale occupied Messrs. Sotheby three days in the middle of March, the 926 lots realising nearly £1,500. A great mass of books was gathered together on that occasion, the vast majority being sold in "parcels." Jest books, tracts, pamphlets, works of magic and witchcraft, trials, song books, and children's books, in addition to many others of a general character, testified to the industry and knowledge of the gentleman who had

gathered this large assortment of works together. No individual lot realised very much, and it is curious to reflect that a first Shakespearean 4to, consisting of but a few leaves, would, were it offered for sale, realise as much by itself as the whole of this library. Indeed, it is no exaggeration to say that it might conceivably bring more, seeing that last season a copy of *Richard III.*, 1605, 4to, though damaged, sold for £1,750.

Messrs. Hodgson's sale of March 29th and following day was an exceedingly good one, some very rare books making their appearance, among them an imperfect copy of Underhill's *Views from America*, a small 4to printed at London in 1638. The price realised was £70, and had not the folding plate been missing it might have amounted to as much again. There are two copies of this pamphlet in the British Museum Library and one in Harvard College Library. No example has been sold in this country during recent years, but two have changed hands in the United States—one for 180 dollars in 1898 and another for 70 dollars in 1890. We have not space to deal fully with this sale, nor is it necessary to do more than mention such well-known works as Lamb's *Tales from Shakespeare*, 2 vols., 1807, £27 (original sheep), and the first series of Scott's *Tales of my Landlord*, 4 vols., 1816, £106 (original grey boards). This latter work was bought by Alderman G. Scott, of South Shields, who also secured a copy of the original edition of *Waverley*, 3 vols., 1814, on the same day at Sotheby's for £102 (stamp on titles, backs damaged, no labels). Note should also be made of Beaumont and Fletcher's *Comedies and Tragedies*, the first edition of 1647, containing a fine portrait of Fletcher by Marshall, £56 (old calf). This copy measured 12 $\frac{3}{4}$ in. by 8 $\frac{3}{8}$ in., and contained *The Wild Goose Chase*, first printed in 1652, and not often found with the volume. A series of 67 volumes of Richard Cannon's *Historical Records of the British Army*, 1835-53, sold for £77 (different coloured moroccos, bright and fresh) as against £44 10s. obtained for 68 volumes in the original cloth on December 20th last year. The almost complete set sold on this occasion had belonged to the author himself, and contained many of his manuscript corrections. A little later in the day a collection of the original water-colour drawings by W. Heath and others to illustrate this work, sold for £70. These drawings, over a hundred in number, were in some cases on vellum. Several battle scenes by Heath were especially noticeable by reason of the excellence of their composition and the quality of their drawing.

The five days' sale held by Messrs. Sotheby on March 27th *et seq.* would require a folio of descriptive matter to itself, so numerous and so varied were the "lots." Thomas Hearne's works, 67 vols., uniformly bound in red morocco, extra, realised £39, less than half the amount which would have been obtained forty or fifty years ago for such a fine set. This set, by the way, was not quite complete, for, inclusive of the "Acta Apostolorum," there should have been sixty-eight volumes. That a copy of the fourth edition of *The Pilgrim's Progress*, 1680, should have realised as much as £101 is rather surprising, more especially as some of

the side notes and the fore-margin of the title page had been shaved. It is true that in 1601 as much as £1,475 was obtained for the first edition of 1678, having the portrait of Bunyan dreaming, which in all probability did not belong to it. It is also true that all the early editions of this allegory are scarce, but a copy of the third edition of 1679 realised but £19 in 1893 (title repaired), while a copy of the fourth brought no more than £12 the year following (portrait missing). The sixth edition of 1681 is probably the scarcest of any issue, the first not excepted, as only two or three copies appear to be known. Yet one of them, well bound and perfect, sold for £24 in 1894, and for £92 a few years later. There is, however, no saying what amount scarce editions of the old English classics will realise in the face of the ever-increasing demand there is for them. It is, as we see from this record price for a comparatively late edition, not only the first issues which are collected now, but all the early ones as well, the object being to compare the several texts, and by that means to enter somewhat into the author's mind, and to follow, so far as is possible, the trend of his thoughts.

A number of manuscripts changed hands at this sale, some of them being of a distinctly literary character. All manuscripts are that in a limited sense, but some are more directly identified with literature than others, as, for instance, the MS. of Dr. John Brown's *Rab and his Friends*, which realised £40 (23 pages, morocco gilt), Burns's celebrated song *To Mary in Heaven*, consisting of four stanzas of eight verses each, £152, and the first three parts of Marryat's *Masterman Ready*, £21. Of these the second was, of course, by far the most important, and the price paid for it, might, one would think, have reasonably been higher. There were, however, but two bids for it; a strange circumstance. It has been intimated that it is not possible to analyse this sale with anything like minuteness, and we must, for the present at any rate, content ourselves with mentioning a few of the higher prices. Lewis Hughes's *A Letter sent into England*, 1615, small 4to, a very scarce tract, classed under the heading "Americana," brought £39 (unbound), Barclay's *Ship of Fools*, n. d. (Cawood, 1570), the second edition, £18 (russia gilt, one leaf repaired), Keats's *Endymion*, 1819, £58 (original boards), the second edition of John Eliot's *North American Indian Bible*, 1685, £80 (contemporary morocco), the *Divina Commedia*, 1477, folio, the first edition having the commentary of Benvenuto da Imola, £46 (pigskin), and Ben Jonson's Latin Bible, printed by Moretus at Antwerp in 1599, £320. On the back of the title page was the poet's autograph signature, "Beniamin Jonsonius ex dono D Thomæ Strange, 1605," and below, also in Jonson's autograph, "Benedicā Dominum in omni tempore, semper laus eius in ore meo." This volume was, no doubt, one of the few to escape the disastrous fire which in 1622 destroyed almost the whole of Ben Jonson's Library. A number of other expensive works, and especially an extraordinary collection of leaves taken from early printed books, will form the subject of remarks to be made hereafter.

WHEN the first Baron Auckland was Ambassador to France, Louis XVI. presented him with a Sèvres cabaret,



with jonquille ground, painted by Leve père, 1780, consisting of 10 pieces. At the sale of the porcelain of the late Lord Auckland at Christie's on March 10th this cabaret realised £651. Some porcelain, the property of the late Sir Augustus Adderley,

was also sold, the chief items being a pair of Buen-Retiro oviform vases, which made £126, and a Delft puzzle-jug, with open centre enclosing the figure of a boy, at one time in the collection of the Earl of Kilmorey, for which £115 10s. was given. The best prices in this sale, however, were made for some half-a-dozen fine pieces of old Chinese porcelain from an anonymous source. First amongst these was a pair of oviform egg-shell vases of the Yung Chin period, finely enamelled in brilliant colours, which were knocked down for £924. The other items were an egg-shell bottle and vase, both of the Yung Chin period, which made £409 10s. and £147 respectively; a set of five egg-shell saucer plates, also Yung Chin, made £304 10s.; a set of three similar went for £141 15s.; and a pair of old Chinese figures of boys, of the Ming dynasty, 11½ in. high, went for £682 10s.

The sale at Christie's on the 20th consisted almost entirely of English porcelain, the major part of the catalogue being occupied with the collection of Chelsea, Bow, and Derby figures and groups formed by Mr. Francis House, of Clapton Common. Of these a pair of Chelsea groups of children, allegorical of the Seasons, made £102 18s., and a pair of figures of a lady and gentleman reclining on balustrades went for £85 1s. Several other important lots from other sources must be recorded, notably a pair of Chelsea candlesticks with figures emblematic of the Seasons, £231; and a pair of old Worcester octagonal dishes, painted with exotic birds, with square mark, £320 5s.

Sèvres porcelain was the chief attraction at Christie's on the 30th, though a few English and Oriental pieces made good prices. A dainty rosewater ewer and dish painted with flowers readily realised £420; a pair of Vincennes vases of dwarf quatrefoil shape, by Capelle, made £325 10s.; and a small white bowl by Prevost and a pair of oblong plaques painted with flowers, dated 1774, each went for £241 10s. Two fine pieces, at one time in the collection of the Earl of Dudley—a coffee-cup and saucer by Tandart, with gilding by Vincent, and a pair of circular dishes with apple-green borders, both realised £210, and a small sucrier cover and stand with rose du Barri ground went for £220 10s. Of the china of other factories the chief pieces were a pair of Chelsea vases and covers, £168, and a pair of Minton Sèvres pattern vases and covers, painted by Boullemin and Leroi, made for the Exhibition of 1851, £136 10s.

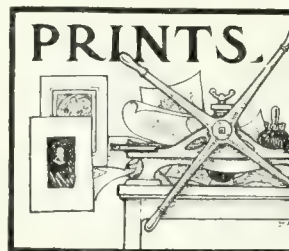
THE furniture sold at Christie's during March did not include more than a dozen fine pieces, the majority of



the lots sold being of quite an ordinary character. On the 2nd a suite of Louis XV. furniture painted white and partly gilt, covered with Beauvais tapestry, consisting of a pair of settees and six fauteuils, made £600. On the 16th a Chippendale

tripod washstand went for £252, a pair of commodes by the same maker for £241 10s., and a Charles II. oak chair with rounded back for £152 5s. The sales on the 23rd and 30th contained some fine pieces. At the first named sale a Louis XVI. upright marqueterie secretaire, stamped I. H. RIESENER, went for £252; and at the other sale a suite of Louis XVI. furniture, covered with Beauvais tapestry, comprising eight pieces, made £900; and a settee nearly similar went for £90; a pair of bergères, also similar, for £300; and an old English satinwood commode realised £357.

THE sale of the first two portions of the well-known Truman collection of engravings, the announcement of



which aroused considerable interest, proved to be a somewhat tame affair. Though occupying Sotheby's rooms for five days, the eight hundred odd lots, which represented several thousand engravings, produced no

more than £3,270. The late Mr. Truman, however, was an astute and discerning buyer, and there is little doubt that the result of the sale was satisfactory to the executors. In the first portion must be recorded a fine proof before any letters in brown, of Burke's engraving of *Lady Rushout and Child*, after A. Kauffman, and an engraver's unfinished proof of the same, which realised £130; a brilliant proof, with inscription in etched letters, of *Miss Brown as Clara*, by J. R. Smith, made £61; and a complete set of the *Liber Studiorum*, only a few, however, in early states, was sold for £125. The second portion, which was chiefly made up of satirical portraits and prints, contained nothing of greater importance than a collection of Tradesmen's Cards, many of the eighteenth century, which realised £18 10s.

At Christie's three sales held on the 12th, 21st, and 28th respectively, the most important items were:—a remarque proof, of Meissonier's well-known picture 1807, by Jacquet, which made £99 15s., on the 12th; and *Belinda*, after Peters, by R. Dunkarton, in colours; *Juvenile Retirement*, after Hoppner, by Ward; *Lady Bampfylde*, after Reynolds, by T. Watson, made £92 8s.,

£85 1s., and £98 14s. respectively on the 21st, and a first published state of *Lady Rushout and Children*, after Gardner, by T. Watson, realised £141 15s.

THE sale of old English silver plate, the property of the late Mr. E. W. Colt, of Streethay, near Lichfield,



and others at Christie's on March 22nd compensated to some extent collectors of the handiwork of the early silversmiths, who, since the Huth dispersal, have been somewhat neglected at the King Street rooms. Many of the items sold were of

A few fine spoons were also sold, the chief being a Henry VII. apostle spoon, with figure of St. John, London hall mark 1508, which made £125; a Maidenhead spoon of the reign of Henry VIII. went for £75; and an apostle spoon of the same reign with the figure gilt realised £62.

Less interesting was the sale of the silver plate, jewellery, and objects of art of the late Mr. Russell Buckler, which occupied Christie's rooms from the 6th to the 9th inclusive. Only two pieces are worthy of notice—a Queen Anne small two-handled porringer by Lawrence Coles, 1706, which made 180s. an oz., and another porringer of the same reign by Timothy Ley, dated three years later, for which 90s. an oz. was given.

THE sale at Christie's rooms on March 14th, of the original draft in Nelson's handwriting of his historic

The Nelson Memorandum

"General Memorandum," established a record for a Nelson MS., the previous highest price being £1,035 given at Sotheby's, in 1904, for Nelson's last complete letter to Lady Hamilton. This famous document, in which is foreshadowed the plan of attack at Trafalgar, is written on four small 4to sheets of paper, and dated "Victory," off Cadiz, 9 Oct., 1805.

Nelson writes:

"Thinking it almost impossible to bring a fleet of 40 sail of the line into a line of Battle, in variable winds, thick weather, and other circumstances which must occur, without such a loss of time, that the opportunity would probably be lost . . . I have therefore made up my mind to keep the fleet in that position of sailing (with the exception of the first and second in command) that the order of sailing is to be the order of battle, placing the fleet in two lines of 16 ships each, with an advanced squadron of eight of the fastest sailing two-decked ships [which] will always make if wanted a line of 24 sail, on whichever line the Commander-in-Chief may direct. The second in command will, after my intentions are made known to him, have the entire direction of his line, to make the attack upon the enemy, and to follow up the blow until they are captured or destroy'd. If the Enemy's Fleet should be seen to windward in line of battle, and that the two lines and the advancing squadron could fetch them, they will probably be so extended that their van could not succour their rear. I should therefore probably make the 2nd in comm^{ds} signal to lead through about the twelfth ship from their rear (or wherever he could fetch, if not able to get so far advanced). My line would lead through about their centre, and the advanced squadron to cut two, or three, or four ships ahead of their centre; so as to insure getting at their Commander-in-Chief, whom every effort must be made to capture . . . B[ritish] to be $\frac{1}{2}$ superior to the E[nemy] cut off. Something must be left to chance. Nothing is sure in a sea-fight . . . If the van of the enemy tack, the captured ships must be run to leeward of the British fleet; if the enemy wear, the British must place themselves between the enemy and the captured and disabled British ships; and should the enemy close,

unique interest, and prices during the whole sale maintained a high level. The first lot of importance was an Elizabethan silver-gilt cup and cover, 9 $\frac{3}{4}$ in. high, the bowl and cover in the form of a gourd, supported upon a stem formed as a tree trunk coiled with a serpent. At a cursory glance one would have taken it for a specimen of foreign workmanship, but its London hall mark for 1598 with maker's mark I.E. with three pellets below proved it to be a unique example of English craftsmanship. The weight of this cup was 10 oz. 7 dwt., so that the price paid for it, £870, reckoned at per oz. worked out at over £84. Other important pieces sold all at, were an Elizabethan tigerware flagon, with silver-gilt mounts, bearing the London hall mark 1578, £290; a cocoa-nut cup and cover of the same period, the mounts dated 1574, £800; and a German sixteenth century cup and cover, shaped as an owl, £115. There is little doubt that the first-mentioned piece would have fetched a considerably higher sum but for the fact that a small spout had been added to the neck-band at some date subsequent to the original mounting. High prices at per oz. commenced early in the sale, and twenty items exceeded £5 per oz. These were:—

	Oz.	Dwt.	Shillings Per Oz.
Tankard, Charles II., 1679 . . .	33	9	128
Potato Ring, Irish, 1770 . . .	13	6	105
" " " 1771 . . .	11	9	270
Tobacco Box, William and Mary, 1691	5	6	270
Tumbler Cup, Charles II., 1683 . . .	2	7	100
Porringer, Charles II., 1671 . . .	5	15	260
" William III., 1701 . . .	6	5	140
" James II., 1685 . . .	7	17	210
" Charles II., 1677 . . .	8	10	250
Cup and Cover, Charles II., 1674 . . .	19	1	185
Porringer, William III., 1694 . . .	2	1	260
" " " 1696 . . .	7	5	120
Trencher Salt, Charles II., 1687 . . .	2	17	370
Table Candlesticks, William III., 1698	15	5	105
Box and Cover, Charles II., 1671 . . .	25	12	210
Inkstand, by Paul Lamerie, 1734 . . .	33	17	210
Salver, " " " 1742 . . .	36	0	132
Bowl, " " " 1744 . . .	27	10	255
Beaker, Charles II., 1671 . . .	9	17	240
Sideboard Dish, Queen Anne, 1702 . . .	155	6	160

I have no fear of the result. . . . in case signals can neither be seen or perfectly understood, no captain can do very wrong if he places his ship alongside that of an enemy. . . . A.C., &c.

The document contains a rough diagram of the three short British lines and the single extended line of the enemy. It is interesting to note that no provision is made for anything but victory.

For many days before the sale, crowds thronged through the King Street rooms where the manuscript was on view, and on the day of the sale the room was filled to its limit. Quickly from an opening bid of £200, the price increased until at £3,000 the hammer fell.

The purchaser later offered it to the British Museum at the same figure, but the Trustees could not accept the offer.

The ultimate destination of the document is at present undecided.

SEVERAL sales of coins and medals were held during the month, but the prices were in each case of an ordinary



character. At Sotheby's on the 26th, a fair copy of Simon's Petition crown, a coin which has before this realised £300 and £500, made £56; a pattern five pound piece of George III. and a five guinea piece of the same reign went for £56 10s. and £44 10s. respectively; a

proof pattern crown of George III., copied from Simon's crown of Cromwell, realised £59; and an Italian 16th century medal by Pastorino, of Alphonso Guevara, a fine and rare specimen of this master's work, was knocked down for £50.

Messrs. Glendining & Co. sold a large collection of coins and medals, the property of a well-known collector, on March 29th and 30th, several high prices being made. Of the Military General Service medals, one with nine bars awarded to a private in the 7th Foot made £5; a medal with bar for Chrystler's Farm, went for £8 12s. 6d.; another with bars for Copenhagen, 1801, and St. Domingo, realised £6 15s.; and one with bar for Gaeta, July 24th, 1815, £5 15s. Of the African medals, the chief was one with bar for Juba River, 1893, which was knocked down for £8 15s. This medal was granted to a small Naval Brigade numbering 40 men, and is consequently a rarity. There must also be mentioned the medal for Kelat-i-Ghilzie, 1842, which made £13, and a group of six decorations awarded to a Soudanese officer of the 12th Soudanese Battalion, for which £7 15s. was given.

Amongst the coins the chief item was an ancient British Stater, reading E.I.S.V., found in Gloucestershire, which made £11 10s.

At a sale of foreign stamps held by the same firm on

the 27th and 28th March, a Roumania, 1856, 27 para black on rose, made £29; a superb unused Ceylon 1857-9 2s. blue, £34; a Newfoundland 1s. carmine vermilion, a bright unused copy, £19 10s.; and a Nova Scotia 1s. purple violet unused, £30.

On the 7th March Messrs. Glendining & Co. held their monthly sale of musical instruments, which included several instruments of considerable value.

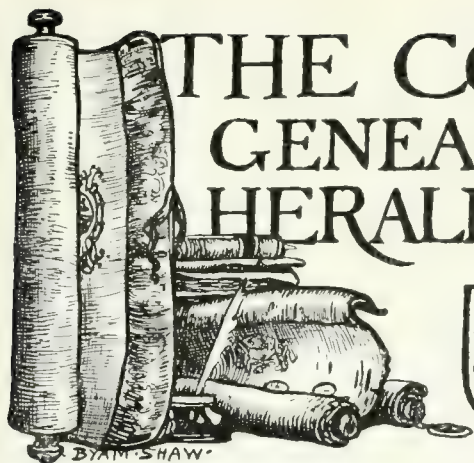
Musical Instruments The chief item in the sale was an important violin by Antonius Stradivarius, formerly the property of the celebrated violinist, Ludwig Strauss, and sold by order of the executors of the late Mr. Edward Cunliffe, of Brighton. In unusually fine condition it realised £350. There was also sold a violin by Joseph Guarnerius (del Jesu), which made £140; one by Petrus Guarnerius of Mantua, 1695, went for £90; and a fine Italian violin by Januarius Gagliano, of Naples, 1768, and one by Lorenzo Guadagnini, 1743, both realised £85. An interesting, though not high-priced lot, was a well-finished violin by J. W. Briggs, of Glasgow, made of wood specially selected and felled by Mr. Gladstone at Hawarden Castle.

SEVERAL items of interest appeared at a sale held by Messrs. Warner, Sheppard & Wade, Leicester, on March 19th. A fine 17 in. Ralph Toft

Provincial Sales plate, with buff ground, decorated with a figure of a soldier in relief, with a sword in each hand, and a bust at either side, with trellis border, dated 1677, made £86, and a pair of Limoges enamel plaques went for £23. At a seven days' sale, held during March by Messrs. W. Collins & Sons, a fine pair of Canton jardinières, painted with blue landscapes, realised £195; two carved Chippendale pedestals, on tripod feet, made £82 and £120 respectively; a pair of marble-top console tables, on carved gilt supports, went for £165; and two carved and gilt mirrors for £105. For a Chippendale mirror, with Chinese pagoda top, £70 was given at a sale held by Messrs. Lewendon, Hull, on March 9th, and a Rockingham tea service, comprising 44 pieces, produced £29 14s.

OWING to the great success of previous sales, it is proposed to hold one from May 14th to 23rd, at 16, Brook

Sale of Genuine Bric-a-Brac St., Hanover Square, London, W. Gentlewomen in reduced circumstances desirous of selling old family possessions for their full market value, without publicity, will have the advantage of doing so under the auspices of the same influential committee. Georgina, Countess of Guilford, the Countess of Annesley, Lady Muriel North, Lady Margaret Campbell, and many others are again patronesses of the genuine bric-a-brac sale. Any further information can be obtained from the Hon. Secretary, Bric-a-Brac Sale, 431, Oxford Street, W.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

503 (New York).—The Rev. Thomas Swift, who was rector of Puttenham, Surrey, was not the grandfather of the celebrated Dean Swift, but was his first cousin, being a son of Thomas Swift (by a daughter of Sir William Davenant, Knt.) who was an elder brother of Jonathan Swift, solicitor, of Dublin, father of the renowned divine. The rector of Puttenham appears to have been born in 1665 and his death took place in 1752. The Rev. Thomas Swift, the grandfather, rector of Goodrich, Co. Hereford, who was conspicuous for his active devotion to the cause of Charles I. and also to that of his son Prince Charles (afterwards Charles II.) during his exile, married Elizabeth Dryden, sister of Sir Erasmus Dryden, first baronet, of Canons Ashby, and grand-aunt of John Dryden, the poet, by whom he had issue ten sons and four daughters. The family is one of great antiquity, being originally settled in Durham early in the fourteenth century.

569 (London).—William Fleetwood was appointed Recorder of London in 1570 and Queen's Serjeant in 1592. According to one authority, he was the illegitimate son of Robert Fleetwood, a younger son of the ancient family of Fleetwood which came from Lancashire into the county of Stafford early in the 16th century. He was educated at Oxford but appears to have left the university without taking a degree. Wood describes him as "a learned man and a good antiquary, but of a marvellous merry and pleasant conceit" and as living "in a house, built by himself, in Noble Street within Aldersgate Ward." He married Marian, daughter of John Barley of Kingsey, Co. Buckingham, and, by her, had issue six sons, *viz.*—(1) Sir William, who settled at Missenden, Bucks., (2) Sir Thomas, who became Attorney-General to Henry, Prince of Wales, (3) Edward, (4) James, (5) Robert, (6) Francis, and two daughters, *viz.*—(1) Elizabeth, who married Sir Thomas Chaloner of Steeple Claydon, Bucks., and (2) Cordelia, who married Sir David Foulis, Knight and Baronet, of Ingleby, Yorkshire. William Fleetwood died in 1594 and was buried at Missenden.

575 (London).—The armorial bearings on the porcelain—Pei chevron wavy, azure and ermine, a chart of Chesterfield's Inlet, between two estoiles in chief argent, and on a mount in base, vert, a beaver, passant, proper. *Crest*, Two arms embowed, vested azure, the hands proper, supporting an anchor erect, sable, cable argent—are those of the ancient family of Christopher or Norton. In the reign of Queen Elizabeth, a branch of the Durham family settled at Stoke Prior, Co. Worcester, and a younger branch at Alford, Co. Lincoln. The male line of the Lincolnshire branch, however, became extinct on the death in 1668 of Sir Robert Christopher, Knt., of Alford, without male issue. His daughter, Elizabeth, married, in 1660, Bennet, second Baron Sherard, and was mother of the 1st Earl of Harborough and of Lucinda, Duchess of Rutland.

570 (Colchester).—The Arms on the beaker, *viz.*—Sable, three bugle-horns strung or, garnished azure. *Crest*, a heron argent. *Motto*, "Esse quam videri"—belong to the old Suffolk family of Thruston, originally of Hoxne Abbey, where there are numerous old monuments existing of the family, which trace its descent back to the reign of James I.

584 (Torquay).—In former days, the Order of the Garter was conferred upon commoners as well as peers, although no commoner seems to have been appointed a Knight after the death of James I. until Charles II., when returning from exile in Montague's flag-ship, bestowed a ribbon on the converted Admiral of the Republic. This was, however, a very special occasion and the recipient was created Earl of Sandwich immediately on the King's landing. The most conspicuous instance of the bestowal of the Order upon a commoner, in more recent years, was the Garter given to Sir Robert Peel.



Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisalment, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

Old Testament.—7,081 (Christchurch, N.Z.).—We would advise you to send your Old Testament for our expert's inspection, as it would be of some value if it was once in Swift's possession.

Breeches Bible, 1587.—7,103 (Bristol).—Your Bible might be worth a few pounds, but it is difficult to say without seeing its condition.

Memoirs of the Life of John Mytton.—7,016 (Halesowen).—The value of this work is about £3 to £4. "Punch" is worth a few shillings a volume, and "Vanity Fair" rather less.

Rogers's Poems and Rogers's Italy.—7,062 (Evesham). These are worth about £2 per copy.

Engravings

Coloured Mezzotints after Raphael, etc.—7,007 (Kensington).—The prints you describe are of small value.

Coloured Prints by S. Brentwood, after E. G. Andre, 1799.—7010 (Sheffield, Mass.).—It is impossible to say definitely without seeing the prints, but we should consider the sum you name to be a fair value.

Portrait of Mrs. Duff.—7022 (Stowmarket).—This is a stipple print, in colours, worth in fine state from £15 to £20.

Duke of Wellington, by C. E. Wagstaff, after J. W. Walton.—7031 (Petersham).—The value of this engraving, even in proof state, is not more than £1.

"Jupiter and Calista," "Orpheus and Eurydice."—7037 (Petworth).—We believe these subjects are engraved by T. Burke. Fine impressions in red are worth about £10 the pair, but if in colours, the value would be considerably greater.

"Bambridge on Trial."—6974 (Killiney).—Your engraving is of small value.

Mezzotints.—7013 (Dublin).—If fine, your portrait of David Garrick, by Valentine Green, after Gainsborough, should bring about £12. "Age and Youth" by J. R. Smith, after Opie, is worth £3 or £4.

"Death of Nelson" by C. W. Sharp, after D. Maclise.—7023 (St. Albans).—This print is worth about 30/- to £2. "The Meeting of Blucher and Wellington," published by the Art Union of London, would not fetch more than 25/- to 30/-.

Furniture

Console Table.—7,008 (Naples).—Your photograph shows a Console Table of the Empire period, but without seeing it, it is impossible to say whether it is genuine, or to give any definite idea of its value. Even assuming it to be a genuine piece, however, its value is not great.

Chairs.—7,028 (St. Leonards-on-Sea).—None of your chairs are of sufficient interest to be valuable from a collector's point of view. They represent no particular period.

Pewter

Tankards and Cups.—7024 (Crewe).—The tankards and cups of which you send us sketches are all of date about 1820-30, and therefore too modern to be of much value. They might be sold for 5/- to 10/- apiece to anyone wanting them.

Pictures

Gainsborough, etc.—6,638 (Manchester).—With regard to the photographs of pictures you have sent us, the supposed Gainsborough landscape is certainly a very interesting work, and the landscape has all the appearance of being a genuine Gainsborough. The part most unlike the great master is the figure standing on the bridge. If genuine, it might probably realise £600 or £700, but nothing reliable can be said without seeing it. The portrait is certainly not by Gainsborough, and from the photograph it does not look a picture of any great merit. The marine picture, which you ascribe to Clarkson Stanfield, is very like his manner, and if genuine, should be worth about £200.

Dutch.—6,215 (Liverpool).—From the photograph your picture appears to be of the Dutch School. It is impossible to tell the age accurately without seeing it, but from the manner it is probably 17th century. It is not an attractive picture, however, and would not possess great value.

Pottery and Porcelain

Chinese Vases.—6,732 (H.M.S. Albion).—It is impossible to tell from your sketches whether your vases are old. Send us one for inspection.

Vase.—6,699 (Rochdale).—From the photograph you send, your vase appears to be a modern English piece, of good quality, but uninteresting to collectors.

Worcester.—6,687 (Braintree).—The jug and plate, of which you send us coloured sketches, are old Worcester, but it is impossible to value without seeing them.

S. A. & Co.—6,656 (Queen's Gate, S.W.).—We do not know this mark. Your vase is probably by one of the recent Staffordshire makers.

Old Hall.—6,085 (Sheerness-on-Sea).—Your jug is too late to be of much interest to collectors. Value about 6/- or 8/-.

Chinese Egg-shell Plates.—6,689 (Eastbourne).—If old, the two plates of which you send us sketches, should be worth about £4 or £5 the pair.



THE CONNOISSEUR COMPETITION:
CLASS A. 1ST PRIZE.
E. ENOCH ANDERSON, R.B.A.
WHITBY.



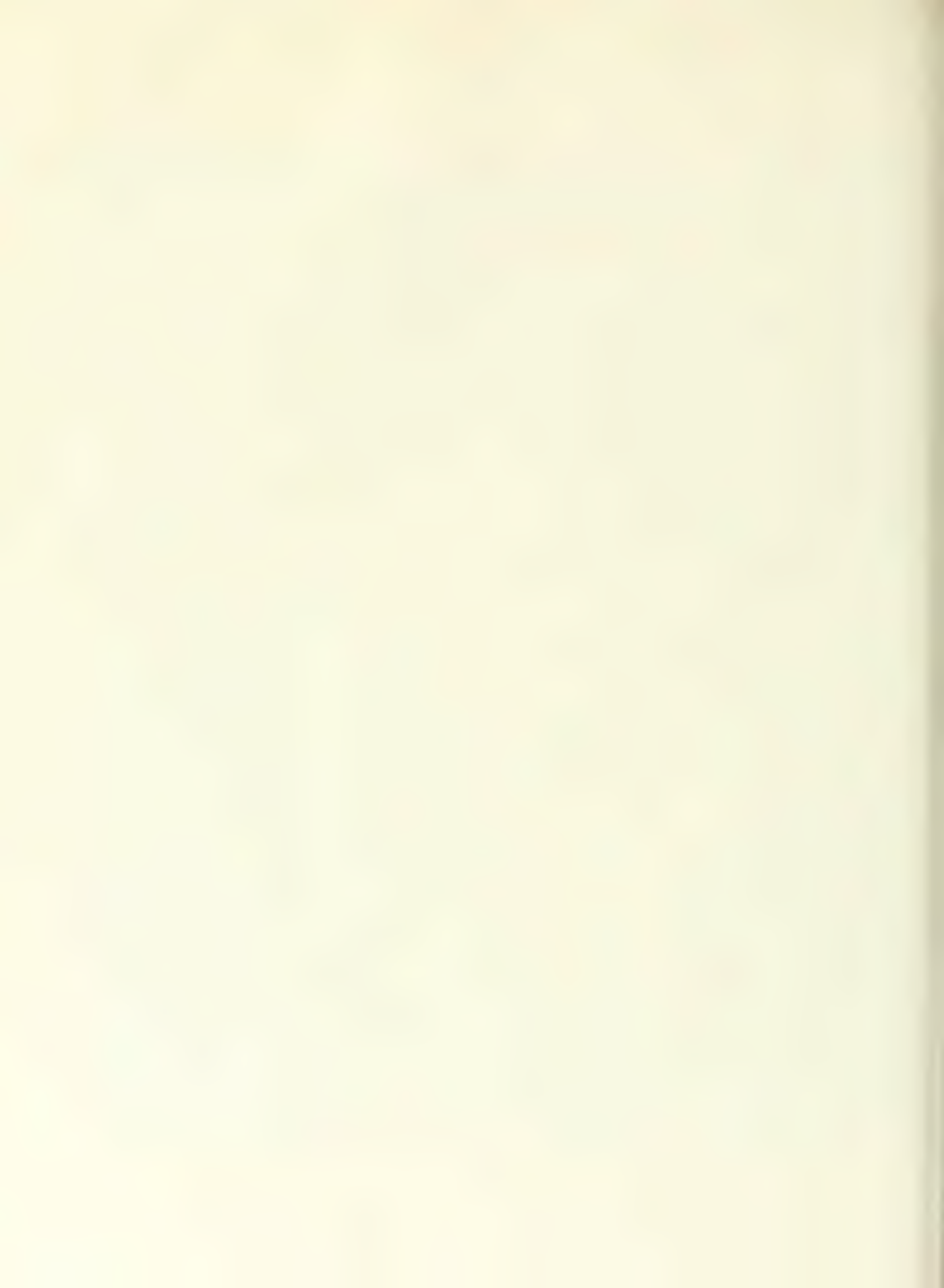
THE CONNOISSEUR COMPETITION.
CLASS B. 1ST PRIZE.
MISS MARY WOODWARD,
CHETSEA.



THE STOCK EXCHANGE ART SOCIETY EXHIBITION.
THE LAST GLOW: MONT BLANC.
WATER COLOUR DRAWING,
BY HUGH MOSLYN PRITCHARD.



THE STOCK EXCHANGE ART SOCIETY EXHIBITION.
STUDY FROM LIFE.
BY C. W. HOPPER.



SPECIAL SUPPLEMENT

The Stock Exchange Art Society By A Member of the "House"

BETWEEN the Stock Exchange on the one hand, and Art, with a capital A, on the other, what connection can there possibly be? I think the same question must have arisen in a good many minds—perhaps is even now arising in the minds of those who have read the title of this article with a kind of quizzical curiosity that may lead them to hear what the writer has to say upon such a subject. There was the same quizzical curiosity, perhaps more members being quizzical than curious, when the idea of the Stock Exchange Art Society first became mooted in the "House." Many a shaft of keen wit, of blunt raillery, was levelled at the suggestion. It was ever thus. When the Stock Exchange Orchestral Society started, years before, the violinists were tactfully advised to turn their fiddle-cases into coffins ere the players should be killed for murdering old masters. The Stock Exchange has a jest for every occasion, seasonable or otherwise. Ruin stared men in the face who attended a hastily-convened meeting after the collapse of the London and Globe Finance Corporation, but a joke set the roomful convulsed with merriment. And the pioneers of the Art Society knew in advance that the worst criticism they would be called upon to endure would take the shape of laughter; they were prepared, and they did the best thing possible in the circumstances: they laughed back.

So the Society was formally launched in 1900, ninety-nine years

after the foundation stone of the present Stock Exchange was laid. Its original intention might have spelt the word Modesty. Sketching had always been a favourite amusement with many members. Even in the House itself, any papered board or scaffold-pole is swiftly decorated with pictured jest, usually at somebody's expense and, therefore, usually partaking of the character of violent insult. There is a Stock Exchange Christmas Annual also, wherein the caricaturists can command a wider vogue than that offered by temporarily whitened walls. In bygone days, a few choice spirits published at intervals a Sketch Book that contained cartoons of their fellows, and the victims were the only ones who sometimes failed to see the fun. Mr. F. Carruthers Gould, the Liberal Party's pictorial prop, was at that time a member of the Stock Exchange, and of the joyous band just mentioned. He drew a picture and, as was usual, requested the permission of the

cartooner for it to appear in the pages of "Look Ye There!" the name of the periodical. But the gentleman vigorously objected, and threatened all kinds of dire penalties if the caricature became public. Mr. Gould smiled. When the next issue of the paper appeared there was a portrait of Mr. Gould himself, drawn by a fellow member, and behind him, on an easel, stood the offending cartoon with a black cross and the word "Suppressed," cancelling it. The sketch was called "Our Special



KESTON WINDMILL

AQUAINT BY E. FINKERTON

Artist" and it has attained the dignity of a classic in Stock Exchange memories—copies of it can hardly be secured nowadays for love or money.

The Stock Exchange Art Society, as already mentioned, was founded in 1880, and, with due appropriateness, appealed to the general body of members by the issue of a prospectus. The board of directors was represented by six gentlemen who formed the Committee, whilst the two vice-presidents were perhaps comparable to the regular "trustees for the Debenture-holders." In place of bankers there appeared an honorary treasurer, and the Society boasted two secretaries. The capital was not announced, but a subscription of half a guinea per annum formed one of the



STUDY FROM LIFE BY HERBERT KERVE

salient points. No estimate of profits was given; no random guesses at future developments. The Stock Exchange Art Society could at least boast that its prospectus was a "clean" one. Its authors proceeded on the idea that some of the artistic talent in the House might be focussed in a Society, even as the musical abilities of the Stock Exchange had found expression in the formation of an Orchestral Society some seventeen years earlier, to wit, in 1883. At first the Art Society was dubious about the admission of photography as one of the branches which it should cultivate, but after some discussion, the camera won its day, and its way. It is a singular coincidence that while there should have been this initial diffidence with regard to



SUMMER SHOWERS

BY F. SLADE

Stock Exchange Art Society

the inclusion of photography within the Society's scope, within a few years many of the House photographers elected to withdraw their support.

In response to the preliminary notices, the Stock Exchange Art Society received applications from about two per cent. of the total population of the House, asking for further particulars. Out of these, half a hundred artists finally emerged as the nucleus of the new organisation. This was regarded as encouraging, because, as indicated before, the Society was born into an atmosphere

energetically organised. The honorary secretaries flung their whole souls into the business, and by dint of argument, persuasion and cajolery a slight crisis that threatened the Society at the very outset of its career was happily averted. It seems that one of the newspapers—and whenever trouble arises, depend upon it that there is either a woman or a newspaper at the bottom of it—published a few particulars before the young Society was ready for the public gaze, and some of the pioneers not unreasonably protested against the premature



41 PALMER'S GREEN, MIDDLESEX

BY HENRY HEWKLEY

of much ridicule, which is at best a frosty welcome, calculated to nip budding enthusiasm in the breasts of much hardier knights than those of the brush. But the Managers and the Committee lent powerful aid by members from each body being included amongst the vice-presidents. After a while, the happy idea was conceived of inviting Mr. Andrew K. Hitchens, the president of the Stock Exchange Orchestral Society, to accept the presidency of the Art Society. Mr. Hitchens, who was in strong sympathy with the movement, willingly did so. He is a versatile exponent of more than one of the fine arts; his water-colour pictures are well known.

Enthusiasm, of course, can do much when

advertisement. This difficulty being surmounted, the Society at once got to work. Its field, considerably wider than the original intention, was the world of art, and to the first Exhibition members were invited to send paintings, sketches in oil, water-colours, pastels, drawings in chalk, pencil or monochrome; etchings, sculpture, wood-carving; models in clay, terra cotta, wax or metal; ornamental metal work, and specimens of photography in all its branches. House artists could not complain that their scope was cramped, and the first Exhibition of the Society, held in Drapers' Hall, immediately opposite the Stock Exchange, on July 8th and 9th, 1901, brought forth a varied selection of artistic work. Many

drawbacks inseparable from a primary effort had to be met, but they were sufficiently overcome to enable the young Society to claim fair ground for congratulation upon the results of its earliest public effort. The newspapers professed themselves astonished at the display of Stock Exchange talent in such a direction. The critics knew that stockbrokers lived by accepting commissions, but were unaware that the phrase, if needful, might be used in a dual sense, artistic as well as financial. They found that members of the Stock Exchange could carve less mundane things than fortunes, that they were able to handle the pencil as well as the markets, and that a sometimes chequered profession was no barrier to excellent work in black and white. There were but eighteen short of two hundred exhibits named in the first catalogue, and the Exhibition attracted something like a thousand visitors on each of the days it was open. That catalogue contained the names of several Stock Exchange men who at one time or another had had their pictures accepted and hung by the Royal Academy, the Royal Institute of Painters in Water Colours and other societies. Those who came to scoff remained to praise. The Drapers' Company, which lent the hall where the Exhibition was held, voluntarily placed its accommodation at the service of the Stock Exchange Art Society for the next year's "show," with the useful offer of further space if such were required. The young Society had just reason for pride in the success of its inaugural Exhibition.

Under these successful auspices it was natural enough that the membership of the Society should increase. At the termination of the Society's first year, concluded Lady Day, 1901, there were over a hundred names on the roll, and these were doubled during the next two years. The 1902 Exhibition was held in October, and attracted about the same number of exhibits as that of the preceding year. Although the exhibitors themselves were considerably more, they showed a lower average number of exhibits, while improving upon the quality of work sent in. Each year has seen an advance established upon the record of its predecessor, and the Press, in recovering from early surprise at finding the Stock Exchange artistic, has not diminished its measure of commendation. The Art Exhibition is now looked forward to with pleasure by many an exhibitor's friend or relative who perhaps never sees Throgmorton Street at any other season. Fair critics come by the bevy, and exhibitors have been overheard to wonder

innocently why their lady friends should find that lunch-time was the only hour of the day in which they could go to the City.

It may be mentioned, *à propos* of the fairer sex, that amongst exhibitors at the Drapers' Hall is to be found a sprinkling of ladies. For the members of the Stock Exchange Art Society have the privilege of submitting works not only of their own execution, but also others by the hands of near kinsfolk residing with them. No doubt, in years to come, many famous artists whose pictures, etc., are then the admiration of thousands of visitors to Burlington House and the other galleries, will look back with pleasant memories to the time when the Stock Exchange Art Society gave them their first encouragement to work for the public by displaying their works in its Annual Exhibition.

But while this Exhibition is necessarily the chief event of the Society's year, bringing House art most prominently before the general eye, there are many other sides to the operations of this compact little body. For instance, the proposed Sketching Club will be valued as one of the most useful, one of the most happy, adjuncts to the Society. Alone, or in parties, members already make trips into the country for the purpose of sketching, and the results are passed round from hand to hand for comment and criticism. Lectures, too, have been given by well-known authorities on various branches of Art. Mr. M. H. Spielmann, for instance, addressed the members upon "The British Sculpture of To-day;" Mr. Thos. K. Grant dealt with colour photography; Mr. Cameron, M.P., spoke on Ruskin and two of *Punch's* caricaturists. These gatherings drew fair audiences, but to arrange an hour at which members of the Stock Exchange can conveniently attend is, and always has been, the despair of those to whom such a task falls. Nor is the lighter side neglected by the energetic Art Society. An occasional smoking concert has been held, with the aid of the Stock Exchange Orchestral and Choral Society, and that on March 1st, 1904, will be long remembered by those who heard a very neat explanation from the Chairman for the vagaries of a pianoforte used on the occasion. The instrument was so low-pitched that a bass soloist found himself unable to get down to the deepest notes. Thereupon, up rose the Chairman, who was none other than "F.C.G." himself. Everyone knew, he declared, how flat things had lately been on the Stock Exchange: for his part, he thought the piano was extremely sympathetic



THE OLD CHURCH AND DOCK, DORDRECHT

BY HENRY HEWKLEY

in falling in with the same idea at a concert given under the auspices of Stock Exchange members, and he sat down again amidst much hearty laughter. One of the less impromptu successes of the evening was the rendering of Sir Frederick Bridge's setting to Mr. Sam Weller's ballad "Bold Turpin." The Choral Society sings with a swing, and in the last verse—

"The coachman, he not liking the job,
Set off at a full gallop;
But Dick put a couple of balls in his nob,
And perwailed on him to stop"—

the effect of the staccato full-stop on the final word electrified the audience. The Art Society and the Orchestral-Choral Society had scored a triumphant success with their evening's entertainment.

Silver medals have from time to time been offered for competition amongst members of the Society for various classes of artistic work, such competitions being confined to original works by members, and not being open to relatives. In this connection a curious cause of complaint arose. Everyone recollects the famous Stock Exchange walk to Brighton on the First of May, which set the world and his wife a-walking. The Art Society, with its usual enterprise, seized the opportunity to offer prizes for the best photographic snapshot of some incident on the race, to be sent in by its members. But this brought trouble

around the ears of those responsible for the idea. The objectors declared that such action was beneath the dignity of the Art Society, and unworthy of an association which took itself with any seriousness. The little rift within the lute was quickly healed, and it was not altogether regretted even by the originators of the prize scheme, for it showed with clearness that the Society's adherents were distinctly in earnest over their membership.

From the pictures that are given to illustrate this story of the Stock Exchange Art Society, some idea may be gathered of the talent that exists in the House. They cover an extensive range as regards subjects, and, speaking more generally, to say that the area of operations for the Stock Exchange Art Society is bounded by no narrow circle is a statement incapable of dispute. One has but to dwell upon the excellent proposal of loan-contributions to the Annual Exhibition for this to be partially realised. Objects of art, *articles de vertu*, bric-a-brac of every description, have their ardent devotees in many markets. Several men collect snuff-boxes, one member has an unrivalled collection of rare laces, others possess wonderful assortments of precious stones; one "specialises" in tie-rings and pins; one is an unerring judge and a large owner of diamonds; a third favours pearls. With some, old furniture

is a passion. Choice pictures, engravings and etchings have many followers. It is as difficult to name a branch in art as it is in sport wherein some member of the Stock Exchange does not take a practical, expert interest. The day will surely come when some of their treasures can be viewed through the instrumentality of the Art Society at its Exhibitions. The curious in such matters may be surprised to hear that even to-day the works exhibited are covered by an insurance policy against fire, taken out at Lloyd's. It is also a matter for some surprise that the artistic beauties of the Stock Exchange itself are not more appreciated, on canvas, than is the case, so far as can be judged by pictures exhibited. One expects to hear the scoffing retort that the House has no such beauties, and one hastens to agree with the old joke as to the shape of the Stock Exchange being shapeless, one bit having been added to another until at last the whole is much more heterogeneous than homogeneous. Yet the Kaffir Market deals beneath a fine dome, of stately proportions and graceful architecture.

Lit up by the rays of the sun upon a Spring morning, the effect is pleasing to an extent that frequently draws a cheer from the throng of members on the floor of the House. The observant eye would have no difficulty in discovering quaint corners, classical effects—as in the Consol Market—and other subjects lending themselves admirably to the brush, the pencil or the pen. A few photographs of various parts of the House have been on view at the Society's Exhibitions, but members are mostly content, at present, to regard the Stock Exchange as a good place in which to earn the needful daily bread, rather than as

a source of inspiration for artistic efforts. A noble monument to the Stock Exchange members and clerks who gave their lives for their country in the Boer War has recently been erected, the names of others who fought in the struggle being recorded on the veined marble beneath the beautiful mural tablet, which is from the hands of the famous sculptor, Mr. Thomas Brock, R.A. The silver cup shot for yearly by teams in the Stock Exchange Rifle Club is another artistic piece of work; it cost several hundred pounds, and presents a view of the House that looks remarkably well upon the metal.

A pleasant task is at its end. It may perhaps be demanded why so few names of those associated with the rise of the Stock Exchange Art Society are given in the course of this brief article. The reason is simply that so many have been concerned in the launch of the enterprise that, in the words of the average parish magazine report on a local concert, "to mention them would be invidious." Some would take umbrage if their

support were indicated; others would look quite as darkly upon the omission if an unhappy chance led to innocent exclusion of their names. But it would be impossible to write of the Stock Exchange Art Society, and withal to say nothing of the unwearied labours and the whole-hearted courage thrown into its service by Mr. Henry Hewkley, the honorary secretary and treasurer. To all the members of the Society, and to the House as a whole, there must be much pride in the obvious fact that the Art Society has come to stay as one of the most respected institutions bearing the impress and the title of the Stock Exchange.



DINAN, BRITTANY

BY F. SLADE

"The Connoisseur" Prize Competition



CLASS A SECOND PRIZE MISS G. VILLIERS-STUART, LONDON



CLASS A THIRD PRIZE ARTHUR S. UNDERWOOD, HATCH END



CLASS B SECOND PRIZE OSWALD GARSIDE, BARNES



CLASS B THIRD PRIZE FRED TAYLOR, BLOOMSBURY





Old German Silver-Gilt Plate in the Possession of The Earl Annesley By E. Alfred Jones

AMONG the treasures at Castlewella, County Down, the beautiful Irish seat of the Earl Annesley, famed for the magnificent and unrivalled view from the terrace, of the Mourne Mountains, the sea, and

the glorious park, described by the late Marquis of Dufferin—no mean judge—as the finest view from a private house he had ever beheld, are some important examples of old German silver-gilt plate, which, by



NO. I.—SEVENTEENTH CENTURY AUGSBURG ROSE-WATER DISH

the courtesy of the noble owner, I am permitted to describe and illustrate from excellent photographs taken by Lord Annesley himself. Originally the collection was much larger, but, unfortunately, several valuable specimens were stolen some years ago, and were afterwards discovered to have been disposed of by the thieves in Paris.

Though not the earliest pieces, the most important from a decorative point of view are the splendid rose-water dish and its companion ewer (Nos. i. and ii.), partially gilt, and of extraordinary size. The great German craftsmen of Augsburg and Nuremberg were not slow to appreciate the decorative value of such dishes and ewers, which

are of Italian origin, and many fine specimens were produced by them. The work of Lucas Neisser, of Augsburg, who flourished in the third quarter of the seventeenth century, the scene depicted on this dish is the well-known historical tragedy, the murder of the secretary of the Etruscan King, Porsena, by the young Roman, C. Mucius, afterwards known as Scaevola, in mistake for the king himself. Porsena is seated on a throne, the dead body of his secretary lying before him. Threatened with torture, Mucius is seen thrusting his right hand into the fire on the altar, and there letting it burn to show his contempt for pain. This striking scene is treated in the bold manner typical of the late seventeenth century work of the German silversmiths. On the wide border of the dish, which measures $27\frac{1}{2}$ ins. long and 22 ins. wide, are richly-modelled flowers and foliage, embossed and chased, with four large grotesque masks applied. A dish by this same craftsman was in the collection of the late Baron Carl von Rothschild; another dish in a private collection at Munich; and a very similar



NO. II.—SEVENTEENTH CENTURY AUGSBURG EWER

large dish and ewer, with different subjects in the centre, and by another silversmith, formed part of the presents from Queen Christina of Sweden in 1647 to the then Czar of Russia.

The companion ewer (No. ii.) of vase-like form, $18\frac{1}{2}$ ins. high, has two large panels, with representations of other scenes from the history of Porsena, one depicting the youthful Scaevola rushing with uplifted sword to slay the royal secretary, who is seated with another figure at a table. The delicate scrolled handle is in striking contrast to the general massiveness of the ewer. The fantastic spout is chased and embossed with scrolls; on the border of the foot is a shell-like orna-

mentation in relief, which is repeated on the lower part of the cover; the domed top of the cover is fluted, and is surmounted by a small vase-shaped knob with scroll handles.

The next illustration is that of a familiar form of cup, known as the "Pine-apple Cup," a popular form of gift in Germany, and found "gracing the buffets of the civic fathers and the guilds, and even the moderately well-to-do household in the sixteenth and seventeenth centuries." The cup with its cover is entirely covered with plain bosses, the surface highly polished, and is supported by the trunk of a tree and the diminutive figure of a woodman, standing on a high hexagonally-shaped foot, with panels alternately plain and chased with scrolls, the top of the foot covered with an applied leaf and scroll ornament.

This interesting cup, which is 20 ins. high, was made during the last quarter of the sixteenth century by Hans Beutmüller of Nuremberg, a specimen of whose work may be seen in a silver gilt drinking

cup in the priceless Rothschild bequest in the British Museum.

Another fine silver-gilt cup, also resembling a pine-apple, is here illustrated (No. iii.). Its body is covered with bold, circular bosses, their upper parts chased, with foliage in the interstices, a plain lip separating the cover, which is slightly domed and surmounted by a pine cone, from the body of the cup. The high bossed-up foot is similarly decorated, and is divided from the body by a figure of Victory standing on a small circular pedestal, supported by projecting scroll ornaments. The silversmith's mark, on the rim of the foot, though almost obliterated, is not unlike a lamb, perhaps intended to represent the *Agnus Dei*, but, so far, remains unidentified among German marks. In addition to that mark, it bears the Dublin hall-mark for the year 1811—probably put on as a guarantee of the genuineness of the silver. The cup, however, was doubtless made either at Augsburg or Nuremberg quite late in the sixteenth, or early in the seventeenth century.



NO. III. LATE SIXTEENTH CENTURY PINE-APPLE CUP

We turn from cups to the magnificent silver-gilt rose-water dish measuring $18\frac{1}{2} \times 16\frac{1}{2}$ ins., the production of an Augsburg craftsman of the last quarter of the seventeenth century—a busy period in the Art history of that city—the central scene, with its boldly

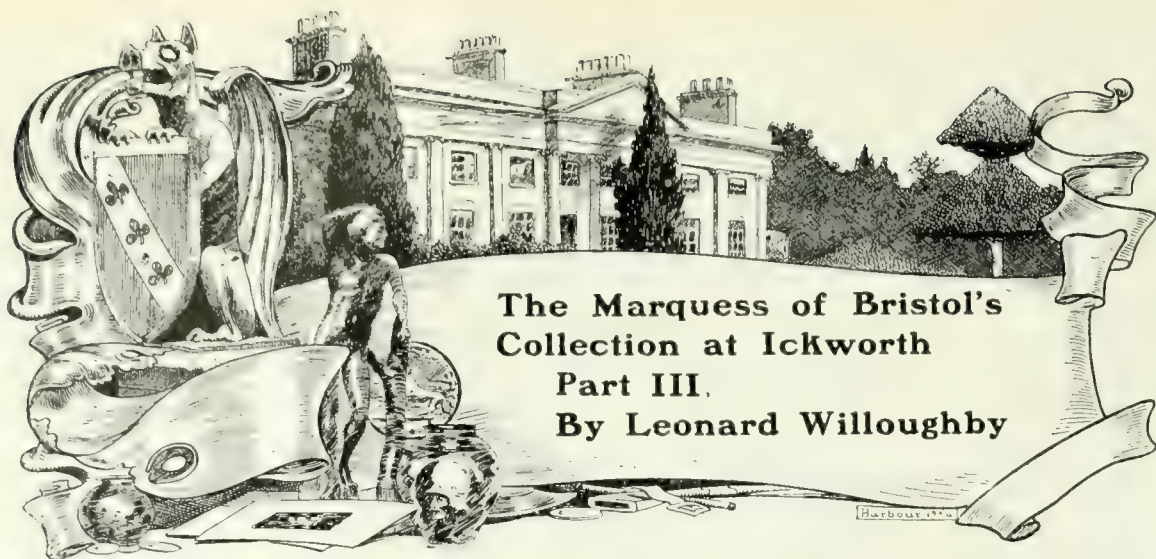
embossed human figures, trees and foliage, probably representing a marriage scene. Juno, as the Queen of heaven and goddess of wedded life, seated in the clouds with the peacock at her side, presides at the wooing of the youthful couple below, while Apollo, as god of music and joy, graces it by his presence. On the wide border, embossed with foliage, are four circular medallion-portraits of the Roman Emperor Macrinus; Bassianus, selected by Constantine the Great as the husband of his sister Anastasia; the Emperor Septimius Severus, who, it is interesting to recall, died at York in 211; and Papinian, the illustrious Roman jurist, who is said to have been with Severus at his death.

Of the same period, and the work of another unknown silversmith of Augsburg, is the other silver-gilt rose-water dish, slightly smaller than the foregoing, its measurements being $10\frac{1}{2} \times 13\frac{1}{4}$ ins. In the centre is a striking scene, depicting Bellerophon slaying the Chimera, treated in the manner of the late

seventeenth century. The border is embossed with elaborate flowers and foliage.

In all probability the companion ewers of these two handsome dishes were among the plate stolen from Castlewellan.





THE Capo di Monte china at Ickworth is very quaint and valuable. It consists of a large service and a set of Cupid candlesticks. As is well known, Capo di Monte is described as soft paste,* the original manufactory being founded in 1736 in the reign of Charles III. It is considered to be of native origin, as the art, which was kept so profound a secret in Dresden, could at that early period have scarcely had time to be introduced here, the character of its productions being also so essentially different. The King himself took great interest in it, and is said to have worked occasionally in the manufactory. The beautiful service and groups in coloured relief are of the second period, 1760; the earliest mark is a *fleur de lys* roughly painted in blue. These marks were considered to denote the ware made in Madrid, but are really Capo di Monte. The groups and services of this ware yet to be seen in Naples were manufactured at Capo di Monte, but

* See Charters, "Marks and Monograms."



GROUP FROM FIREPLACE IN DRAWING-ROOM BY CANOVA

are of so common a description that they would not bear the expense of importation. The manufactory was abandoned in 1821. The marks of the second period—1759—are



These stand for Naples, graved in red or blue. The 1780 mark is

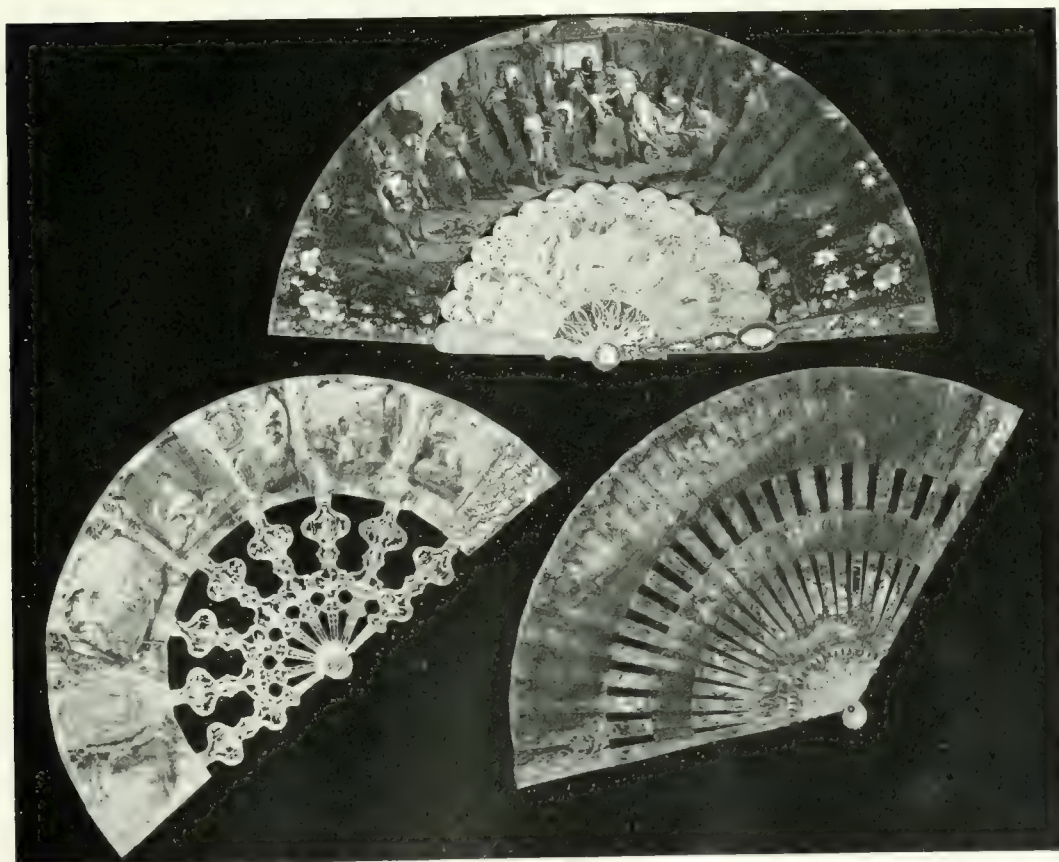
Ferdinand  Rex.

There are 180 pieces of service in the Etruscan style at Windsor, presented by the King of the two Sicilies to George III., 1787. It is of white ground with a red and black border, the subjects painted on the flat surface.

Leaving the centre building and passing eastwards down the curving corridor which connects the wing, the first room reached half way is the smoking-room. Here are several very interesting pictures by Hogarth and Zoffany. One by the former is called a

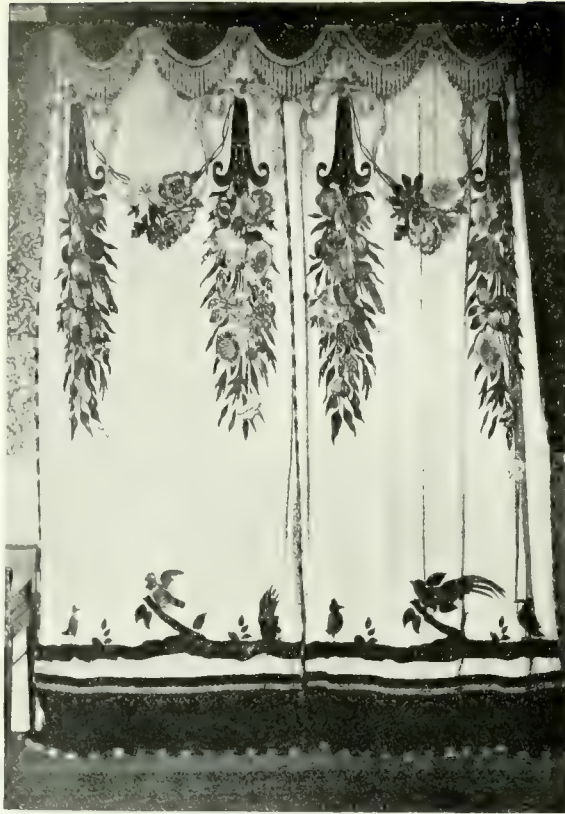


FLOUNCE OF POINT D'ANGLETERRE



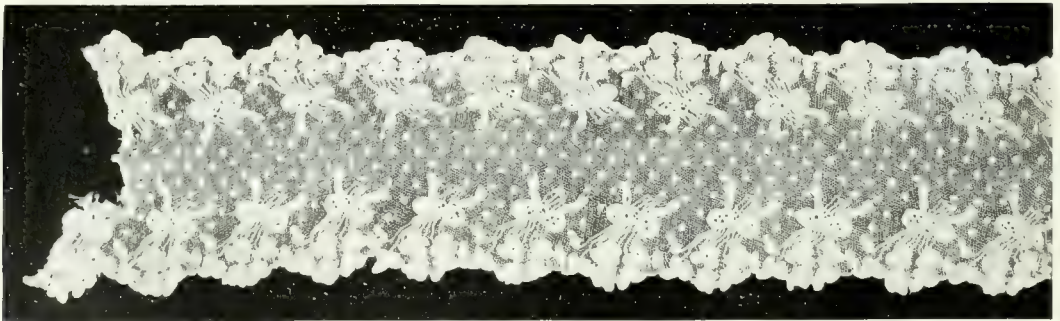
THREE FANS FROM THE ICKWORTH COLLECTION

political group, and shows Peter Louis Welman; Stephen Fox, first Lord Ilchester; Henry Fox, first Lord Holland; John Lord Hervey; Charles Duke of Marlborough; and Sir Thomas Winnington, seated in a garden around a table, and examining a plan of a structure. Mr. Welman, in clerical attire, is standing on a chair looking through a telescope, and one of the party is just tilting the chair to fall over. A curious conception altogether, just like Hogarth. The Zoffany is a family group, and consists of Lord and Lady Mulgrave; Mr. and George and Lady Mary Fitzgerald; Frederick Augustus

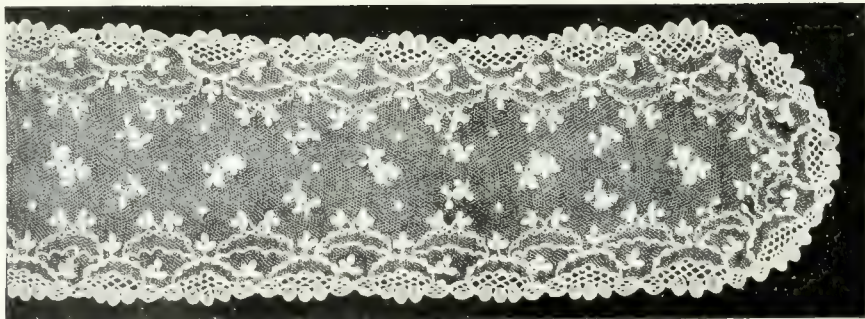


CREWELL WORK ON SATIN BOLFERÉ IN NATURAL COLOURS
BY THE MARCHIONESS OF BRISTOL

third Earl of Bristol; and Mary Lady Hervey. There are several other good pictures here, which space will not permit of mention. Leaving this room and continuing down the corridor, are several good pieces of furniture, notably an incised Chinese commode, with French mounts of very fine work, middle of eighteenth century period. The next room reached is the billiard-room, which forms part of the long corridor in the east wing. Here there are several of Zoffany's works of the sons and daughters of Lord Hervey, the father of the Bishop, and one by Ramsey of Molly Lepel, then



ALINCON LACE AT DERWORTH



ALINCON LACE AT DERWORTH

mother, done somewhat later in her life. A remarkable piece of statuary here is of the Egyptian Antinous, a young Bithynian, described as "of a ravishing beauty, who, having drowned himself in the Nile, or, according to the opinion of some learned, having devoted himself in a celebrated sacrifice to prolong the life of the Emperor Adrian, of whom he was the favourite, that Prince very much lamented his death, and to console himself ordered him to be considered as a deity, raised altars to his memory, and gave him priests and prophets and an oracle. Medals were struck in honour of him, and a town built in Egypt called Antinopolis. In that town was erected a magnificent temple with this inscription: 'To Antinous partaking of the throne of the Egyptian gods.'" The statue is exquisitely carved in blue-grey marble, and represents Antinous standing upright in the ordinary attitude, quite naked, except the head and waist, which are covered with a kind of drapery ornamented with chameling.

Some delightful French settees, with tapestry and gilt edges of the Louis XV. period, are on either side of this statue. Passing down the corridor, 165 feet in length, out of which the various sitting-rooms open on either side, the first room reached is the small drawing-room, a bright room much used. The pictures here are most interesting, especially the Van Dyck. It is well known that there are no less than six copies of this picture in existence, making with this one seven in all. They all claim to be the original, but it is open to doubt whether the Ickworth painting is the one which Van Dyck originally executed. The other copies are in the

possession of the Duke of Westminster; Lord Dysart, at Ham House; Baron de Gargan, at Luxemburg; at Gotha; and one more somewhere in England. Mr. Cust, however, thinks the Luxemburg one to be the original, though other experts believe that the Ickworth is the genuine one. Downman's drawing of the two Duchesses (Georgiana, fifth Duchess of Devonshire, and Lady Betty Foster, afterwards Duchess) is charming,

as is also a head of a lady by Romney. A miniature on ivory with a black glass mount of Lady Betty Foster is fascinating, and has a history attaching, as is a small painting by Gainsborough of Augustus Hervey, a youth in naval uniform painted on metal. The inscription mentions that it is a "portrait of Augustus Hervey, natural son of Augustus John, third Earl of Bristol." He was killed by the side of his captain, who was also his uncle, Lord Mulgrave, commanding H.M.S. *Le Courageux*, seventy-four guns, in Lord Howe's action with the combined French and Spanish fleets after the relief of



CARDINAL GOSSALUVI

BY SIR THOMAS LAWRENCE

Gibraltar, 1782. Two old Venetian wall-lights with engraved glass and china frame with sprays of flowers painted on, are quaint and most effective. Opposite to this room is the small dining-room, which contains, amongst others, two of the best pictures in the house. One is of Charles Louis, Prince Palatine, a three-quarter length standing. He was the eldest son of the Palatine King of Bohemia, his mother being the daughter of Charles I. The expression on the face, and the whole colouring of the picture are delightful. The other picture is of Madame Vigée le Brun, by herself, signed by herself at Naples, 1791. This picture was a copy by



THE TWO DUCHESSSES OF DEVONSHIRE
ENGRAVED BY EUGÈNE TILY AFTER JOHN DOWNMAN FROM THE ORIGINAL AT ICKWORTH
(By kind permission of Messrs. H. Graves & Co.)



LACQUER COMMUNE WITH FRENCH MOUNTS

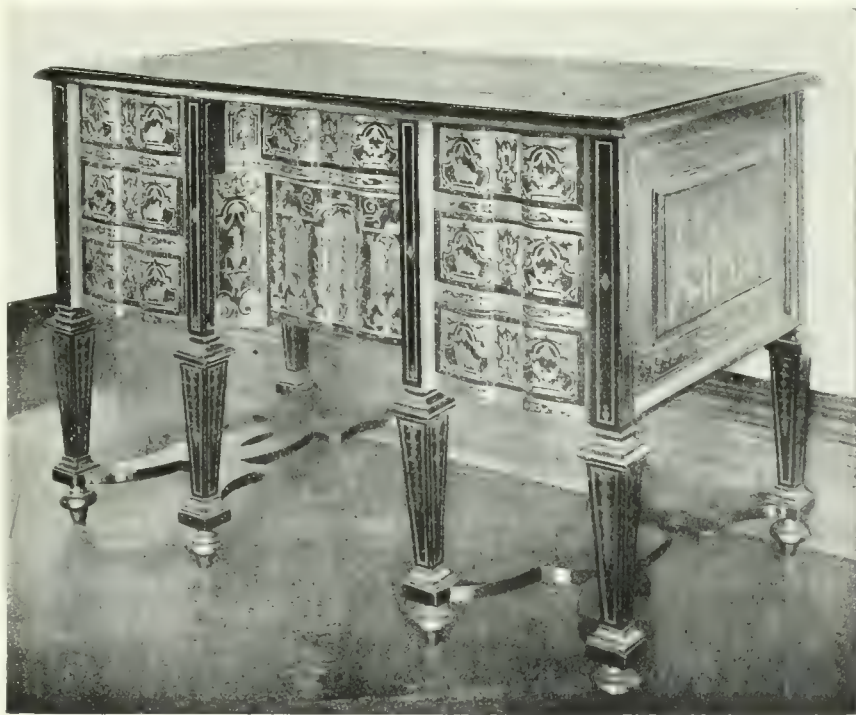
herself of her original. One of the charming effects of this room are the curtains worked by Lady Bristol. They are of crewel work on satin bourré, in natural colours; the whole scheme is bold and most effective, by day or artificial light.

In Lord Bristol's room are two pictures quite worthy of mention one, an original drawing by Sir Thomas Lawrence of Cardinal Gonsalvi, and one by Zoffany of, it is thought, Lady Mary Fitzgerald. The morning-room contains several good pictures, and yet another beautiful inlaid fireplace of mosaic work in coloured marbles; the fireplaces throughout are unique and of exquisite workmanship. Of the bijouterie in Lady Bristol's possession, her collection of fans is exceedingly good; I give three as a sample. The centre one on the top is from a painting

by Antoine Coypel—"the parting of Hector and Andromeda." The sticks are plain ivory carved, the outer sticks being decorated with old French paste and agate, with watch in handle. The left hand fan, a "Battoir," on the sticks are arms of Spain and France—the Towers and Lion of Spain and Fleur de Lys of France. The right hand fan is "Cabriolet" period, the time when Cabriolets first made their appearance. The sticks are beautifully carved on ivory and painted. The lace, of which a few specimens are reproduced, is mostly point d'Alençon, point d'Argenteuil, and point d'Angleterre.

Of the collection of snuff boxes and other bric-a-brac, the former are especially beau-

tiful. One of gold, with a miniature of Princess Charlotte on the top; one of gold and deep blue enamel, with miniature inside lid of Molly Lepel; and a patch box of root of amethyst with precious stones outside, are quite perfect. A great favourite



RED LACQUER COMMUNE IN DRAWING ROOM

is an old chate-laine of old French enamel in blue and green; the centre pendant being an enamelled miniature watch, surrounded by pearls both sides. The watch strikes the hours, and the figures rock a sleeping child: the reverse side is painted enamel.

I could considerably lengthen an already long article, but I will now content myself with mentioning a Japanese cabinet, with blue and white painted plaques in black and gold lacquer, which is in Lady



CHARLES LOUIS, PRINCE TALAVINI

BY VAN DYCK

Bristol's room; and a Queen Anne cabinet in Lady Mary Hervey's boudoir, both of which are interesting in their respective ways.

It may well be understood from the foregoing that if to-day the collection of works of art at Ickworth are small in number as compared with that which the bishop contemplated bringing here, nevertheless what there is, is undoubtedly good, and unquestionably interesting to connoisseurs generally.



PORTRAIT OF THE ARTIST

BY VAN DYCK



A FIRST FALL WORKMAN OF MILTON
BY HENRY ALLEN

Needlework Pictures: their Pedigree and Place in Art

By A. F. Morris

CRAZES, like the history they assist to form, have the habit of repeating themselves, and the scorn of one generation is the delight of the next. For example, how many people twenty years ago would have admitted the decorative merit of the needlework picture? Yet now, these works are not only undergoing a phase of favour, but the art itself has been revived, and one or two exhibitions of modern examples have been held.

Samplers were the first to attract the collectors' attention, and the needlework picture followed as a natural sequence. The requiem over both had been chanted much about the same date, therefore it was a fitting ordinance of fate that the revival of their prestige should be as nearly concurrent. The needlework picture in its widest sense had its birth in days when the needle played a greater decorative rôle in the scheme of life than did the brush. The Romans practised the art of *acupictura* or needle-painting, and the embroidered religious Japanese pictures date back to the seventh century, when they were executed by the son of the then Mikado.

In the restricted interpretation now applied to the word picture, definition of those in needlework becomes more difficult, for, undoubtedly many that now rank as pictures, were originally portions of those magnificently embroidered copes and dalmatics in which the Church delighted

in the Anglo-Saxon and Norman times. A wonderful exhibition of these ecclesiastical vestments was given by the Burlington Fine Arts Club last year. Practically the embroidery upon many took the form of a series of pictures; the surviving parts of such vestments from the wreckage of these things which occurred during the Reformation and Commonwealth have been treasured and framed, thus taking their place amongst those portable wall decorations under which head pictures generally may be classified. Apart from these, however, the pictorial intention of numerous embroideresses is beyond dispute, for in many inventories of past centuries we find "Embroidered Pictures" named: "a picture of embroidery with a portrait of Monseigneur le Dauphin mounted on a black horse" is one of the items in that of Charles V. of France. In an old English record of St. James's House, Westminster, a picture mounted on a table top is described—"in which is a man holding a sceptre; of needlework partly garnished with seed pearl"; one further finds mention of Margaret of Austria's possession of "portable pictures" of needlework, while the inventory made by the Augustinian Friars in 1659, when they took over the Convent at Brou, contains the following: "two pictures of needlework done by the hand of the Foundress, one representing the 'Entombment of Our Lord,' the other the 'Presentation in the Temple.'"



PANEL PICTURE IN PETIT POINT, LATE SIXTEENTH CENTURY, IN THE DUKE OF DEVONSHIRE'S COLLECTION AT HARDWARE



PANEL PICTURE IN PETIT POINT OF THE LATER HALF OF SIXTEENTH CENTURY
IN THE DUKE OF DEVONSHIRE'S COLLECTION AT HARDWICKE

There is considerable ground for the supposition that the art of needlework painting was developed by the tapestry industry, for as Mr. Huish has pointed out, "the majority represent a phase of embroidery which, curiously enough, originated contemporaneously with the introduction of the manufacture of tapestry in this country, and became popular with it." This applies with almost universal correctness to the sixteenth century English specimens which were worked in imitation of the greater undertaking, but as the popularity of tapestry declined, pictorial embroidery simply adopted fresh styles, and what at one time were needle paintings of original design, resolved themselves into copies of pictures limned by the brush. Even so, the skill evidenced in their workmanship was remarkable, until the degeneration of Berlin wool work to mechanically traced and worked designs eventually swept all originality and taste before it, and life and surroundings were made hideous by cabbage roses of magenta hue and

flower groups, coarsely worked, that out-heroded Herod in atrocity.

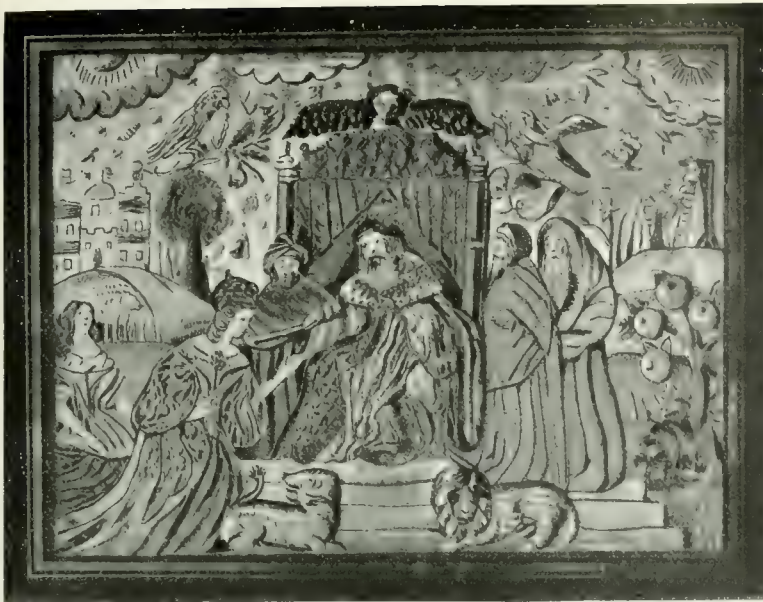
Never has any branch of art been more marked by distinctive periods than that of embroidery. The first specimens were the ecclesiastical and heraldic decorations of vestments and clothes, also the magnificent hangings to which so many women of the Middle Ages devoted their time, and which gradually gave place to those smaller,

more swiftly executed tasks—the needlework pictures that form the subject of this article.

The authentic records as to these take us back to 1364, but of the manner of their execution we have no definite information—examples being non-existent—it is reasonable to suppose that their treatment differed in no way from the subjects worked upon the orphreys and robes of the clergy and kings of that era. They probably at first resembled these rather than the large hangings, for gifts to churches and convents were the order of the day, and every castle boasted its paid embroiderer.



HEAD MODELLED IN RELIEF AND COVERED WITH SATIN, HAIR OF GUILFLOSS SILK; LAUREL LEAVES OF STIFFENED SILK—PROBABLY FRENCH OF THE EIGHTEENTH CENTURY
IN THE RT. HON. LORD ARTHUR HILL'S COLLECTION



STUMP EMBROIDERY OF THE STUART PERIOD
IN THE RT. HON. LORD ARTHUR HILL'S COLLECTION

In Queen Elizabeth's reign, however, the influence of the popularity of tapestry was perceptible; the French stitch known as *petit point* was extensively employed for panels and pictures, two admirable examples of which are here illustrated. They were included in the late exhibition of English embroidery at the Burlington Fine Arts Club, and were lent by the Duke of Devonshire, among whose treasures at Hardwicke may be counted many magnificent examples of the skill of the needlewomen of the time of Elizabeth, and notably of the famous "Bess of Hardwicke," who, like Madame de Maintenon, was seldom separated from her needle. Her royal captive, Mary Stuart, has likewise left many legacies of her powers in this line, of which not a few are at Hardwicke.

The *petit point* panels and pictures of the sixteenth century may be regarded as one of the finest periods of this art. The subjects treated were frequently wanting in perspective, but they were carried to such a pitch of executive perfection, that they possessed qualities nearer allied to painting proper than did the

tapestries of that date. The texture of the silks in which they were worked secured a play of light not otherwise obtainable. English workmanship, however, had declined in quality from the Reformation, therefore it is to the Continent that we have to go to see the highest evidences of skill; Italian, French, and Spanish workers copied in inimitable manner the masterpieces of Murillo, Rembrandt, and Raphael, and other painters of their own date.

The famous French Spitzer collection, unfortunately dispersed a few years ago, had, among other treasures, some notable examples of the Continental needleworker's art,

which, apart from their interest as such, serve as mementos of the costumes and customs of the times in which they were worked, it being a special feature of needle-pictures of an early date, that no matter the subject depicted, the figures therein were dressed in costumes of the period of the worker; hence we see Abraham brought up to the date of James I., and Queen



FRENCH CHENILLE RELIEF EMBROIDERY LATE NINETEENTH CENTURY
WORKED ON VELVET BACKGROUND PAINTED
PURCHASED AT POTTERS BY THE RT. HON. LORD ARTHUR HILL

Esther in an Elizabethan ruff. The occasional quaint discrepancies to be described in the costumes in some pictures arises from the fact that men and women often adhered to the modes of their own generation, while younger members of a family were garbed in a later style, a fact especially made patent in the pictures of the Stuart time.

A really excellently drawn picture of Henri II. with Diana de Poitiers and suite watching a bear baiting scene, rendered with a realism marvellous when we consider the medium, was also in the Spitzer collection; while one of the best, as a work of art, that has come under our notice is the *Ecce Homo*, in the style of Rembrandt, that hangs in the museum at Lyons.

Biblical subjects were apparently the most popular up to



THE BLIND BEGGAR, AFTER MORLAND
EARLY NINETEENTH CENTURY
PAINTED AND EMBROIDERED ON SILK
IN LORD SACRAVILLE'S COLLECTION AT KNOL



WORLD IN BLACK HAIR ON WHITE SILK — A REMARKABLY FINE PIECE
IN THE COLLECTION OF THE REV. HON. LORD ARTHUR HILL

the eighteenth century, and the quaintest compositions resulted. Heraldic devices, portraits, and flower groups were also worked. During the wars of the Commonwealth, Royalist ladies were especially addicted to portraits of Charles I. worked in his own hair; the granting of hair for that purpose being one of the curiosities of the old chronicles.

The stump work executed during the Stuart dynasty has given rise to much speculation as to its origin; probably it was nothing more nor less than an extravagant development of the raised ecclesiastical embroidery of the fifteenth century, for, as the Rev. C. H. Hartshorne says in his work on *Medieval Embroidery*,

"uniformity, in fact, within definite limits of time, is one of the characteristics of the history of all medieval art." It is certain, however, that "padded work," as it is sometimes called, appeared on the Continent before it became general in our island. Spanish and Italian pictures were especially noted for their relief work, which was reputed to be so "sharp" as to resemble wood carving. This cannot be regarded as descriptive of the English examples. These, though carrying the relief

does not do justice to the excellent modelling of the face.

Flemish embroidery pictures were esteemed very highly in the seventeenth century, and some remarkable examples are to be seen in the Porte de la Hal Museum in Brussels. The exhibition of embroideries held at South Kensington in 1893 revealed the existence in this country of many fine pictorial efforts on the part of women of the sixteenth century. As a matter of fact,



PAINTED SILK MEDALLION SURROUNDED BY REAL PEARLS AND A GARLAND OF EMBROIDERY
IN LORD SACKVILLE'S COLLECTION AT KNOLE

motive to such an excess as the introduction of curtains that could be lifted, lace ruffles, petals of flowers, fruit and foliage, all partly detached from the background, yet were at their best clumsy efforts, which, but for the redeeming quaintness that characterises their primitive composition, would verge upon what has been termed "a mockery of sculpture." A remarkable example of French work is the bas-relief of a head we reproduce, the hair of cut floss silk, the face covered with satin, and the laurel wreath in cut satin stiffened to set in relief. The photograph

no example of an earlier date seems procurable, which perhaps is not surprising considering the perishable nature of the materials used. *A propos* of these, it may be of interest to give a short account of some of the methods employed in the making of these pictures. Linen, velvet, silk, were all used as groundworks in the earliest times, and the design, boldly drawn out in ink, was frequently wrought upon linen or cut out in vellum, then appliqué to the velvet groundwork, the edges bound by cord, afterwards cast over with gold or silver tumbour. Gold thread spangles

and pearls were extensively employed, and among the devices of medieval work we find prominent stags, falcons, swans, griffins, fleur-de-lys, and the Norman leopard, which latter is a distinctive mark of those pictures prior to the English accession of the Stuarts. After this period the Unicorn begins to appear in place of the leopard.

Then in the fifteenth century came the tapestry influence; pictures were worked in silk or wool on the linen or canvas ground, this was followed in the next century by a period when legitimate embroidery stitches were augmented by what are practically lace stitches. At this time backgrounds which were usually of silk were left visible; if of linen, the threads were whipped

knot stitch, which latter was employed to represent hair and the coats of animals. Some of the jewels, especially the pearls introduced in these embroideries, were very valuable, while the delicacy of the execution of such things as ruffles and other details in relief was marvellous. Strawberries, introduced from Flanders in 1530, figure prominently among the fruits embroidered.

During the reign of Queen Anne, *petit point* panels were again in vogue, and many vie in excellence with those of Elizabeth's time. The day of degeneration was drawing near, however; the Biblical and historical subjects, which had governed embroidery composition for centuries, gave place to copies of works of contemporary



SPECIMEN OF "ETCHING" EMBROIDERY

over with silk to form minute eyelet holes or were worked in cushion stitch, while another favourite method had the stitches arranged to form a chevron pattern over the background. In the stump work the ground was usually linen, the relief was obtained by first modelling the figures in wool or hair, or even wood, then working them over with fine lace stitch, and ultimately sewing them upon the ground material, which was further enriched by quaint inconsequent embroideries.

Isolated flowers, fruits, and insects, birds and beasts were scattered all over the background; scarcely a stump picture of the Stuart period that does not display the emblem of the dynasty—the caterpillar. It may be noted in the illustration we give of a Stuart picture. Landscape backgrounds with castles and gardens were essayed, pieces of talc were frequently introduced to convey the impression of water, and realism was again approached by the medium of purl work and the

artists. Chinese importations had a perceptible influence on materials and stitches. Floss and spun silk applied in satin stitch prevailed, and labour saving materials and methods were introduced. Chenille was manufactured in France in the middle of the eighteenth century to take the place of the laborious knot stitch, and soon found its way over here. It was used in relief effects mostly, as may be seen in the example of Poitiers work owned by Lord Arthur Hill, which we reproduce; Marie Antoinette was very partial to its use, and several specimens of her work are in existence. Just before the first French Revolution, counted stitch work in canvas heralded the approach of what became known as Berlin wool work, but before this happened many and curious were the methods that obtained, amongst which we may mention that of fixing an engraving to a card and floating a transparent waxy concoction on it. It was then placed over a gentle heat



ENGRAVING BELONGING TO MR. SACKVILLE WEST



ENGRAVING BELONGING TO MR. SACKVILLE WEST



COPY IN WORSTED OF ENGRAVING, DATE ABOUT 1840
BELONGING TO MR. SACKVILLE WEST



COPY IN WORSTED OF ABOVE ENGRAVING, DATE ABOUT 1840
BELONGING TO MR. SACKVILLE WEST OF KNOLL

to keep the mixture in a half-melted condition capable of securing the silk threads which were laid upon it, so as to follow the lines of the composition perceptible under the wax. By pressing these lines of silk with a small instrument they adhered to the surface, and being carried backwards and forwards very closely, ultimately covered it after the manner of a genuine embroidery; the faces and hands were coloured by paint. As chrysoleum painting is to miniature, so was this method to those curious needlework pictures, first, and in fact almost exclusively done, in Germany and Italy in 1700 onwards. These were constructed from engravings, the dress portions either worked over in silks and jewels or cut out and filled in by velvets and silks and jewels arranged in imitation of the costume depicted in the engraving. It is this species of work which Miss Birkenruth has revived with pronounced success under the somewhat misleading title of "Tinsel Pictures." In England, during the reign of the Georges, a more truly artistic picture was evolved: copies of noted paintings were drawn in monochrome upon silk or satin, the hands and faces were completed by the brush, but all other details of the subject were embroidered in satin stitch. A particularly lovely example is reproduced here which belongs to Lord Sackville, as does the charming painted satin panel outlined with pearls and surrounded with an embroidered design, which probably dates about 1730.

The stitchery and colour in these is so finely gradated that they are in every sense works of art. Time and moth have played havoc with the ground fabric in one, but have, fortunately, left the embroidery unimpaired. Works of such artistic merit may, without detriment to the art standard, take their place beside pastel drawings.

It is a matter for wonder the extraordinary vitality of the coloured threads employed. In the Right Hon. Lord Arthur Hill's collection there is hardly a faded or damaged picture, but perhaps the most remarkable specimen he possesses is a tiny picture worked on vellum in satin stitch *à deux endroits*, a method which is a survival of the embroidery on the banners and oriflammes of the Middle Ages, both sides being worked alike.

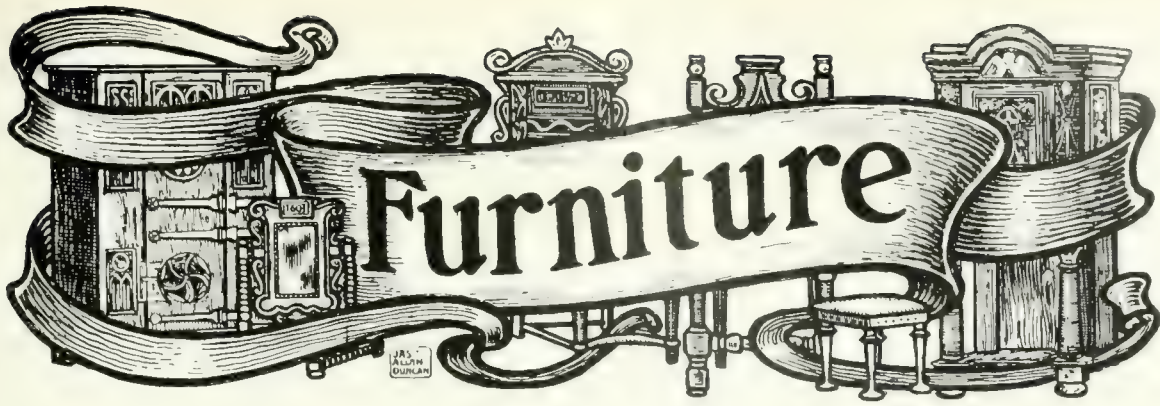
Bead compositions originated in Venice as

early as the twelfth century, and were here re-introduced in the seventeenth; most are executed in the relief style. They are, however, curios pure and simple, for they possess no higher merit than that of technical dexterity.

Of an altogether different order were the etching embroideries; so exquisite and fine are these that only the closest inspection betrays that they are but needle copies of engravings.

These and the combined painting and embroidery pictures may be regarded as the best efforts of the eighteenth and early nineteenth centuries. The last expiring flicker of that genius which had in the Middle Ages gained English women such renown, may be found in the copies of paintings and portraits executed in wool cross-stitch on canvas by Miss Linwood, whose studio in Leicester Square was as well known and patronized as that of Sir Joshua Reynolds. It seems incredible, however, that even she should have been offered and refused no less a sum than £3,000 for a needlework copy by her of Carlo Dolci's *Salvator Mundi*. Miss Knowles was another of this small group of women to whom Miss Linwood belonged. Boswell mentions her as "The Quaker that works the sutable pictures." A Miss Morritt was equally famed for her landscapes, and a Mrs. Pausey may be regarded as the last expert in the "needle's excellency."

One of the oldest specimens of the art is owned by the Maidstone Corporation, and represents Henry VIII. with his children. We are indebted for our representative set of illustrations to the courtesy of the Duke of Devonshire, the Right Hon. Lord Arthur Hill, who with a somewhat remarkable prophetic instinct commenced collecting while the pictorial claims of needlework pictures were "under a cloud"; also to Lord Sackville and that gifted collector, Mrs. Sackville West, of Knole. Perhaps one of her most unique possessions in the way of needlework pictures is the set of four, comprising two coloured engravings and their copies in wool-work nearly the same size. The faces in these are painted, but everything else is worked, and the imitation in one especially both as regards colour and form is excellent. They date probably about early 1800. There are several collectors of these pictures nowadays; Lady Mayo has a fine collection, also Lady Wolseley.



A History of English Furniture Reviewed by Frederick Litchfield

By Percy Macquoid, R.I.

THIS important work upon English furniture is divided into four parts, the first of which, entitled "The Age of Oak," was reviewed in a former number of *THE CONNOISSEUR*, and it is the second of the series, entitled "The Age of Walnut," that we have now to consider.

Mr. Macquoid has in this volume given us an historical sketch of the variations in design of English furniture from the death of Oliver Cromwell in 1659 to the early part of the reign of George I., and his notes on the evolution of fashion in our chairs, tables, and cabinets during these sixty odd years are full of interest. As nearly every change is accompanied by an excellent illustration from a photograph of some representative specimen, there is no difficulty in following the author's remarks, which show evidence of close observation and careful deduction.

With regard to the use of walnut wood in preference to oak by our native joiners and cabinet makers, Mr. Macquoid observes that for some time previous to the Restoration walnut had been adopted as a light wood suitable to carry the silks and satins which had become part and parcel of the more comfortable and luxurious furniture used by the Court and the more opulent of our merchants. "A vast number of these trees had been planted during Elizabeth's reign, and their timber had by the middle of the seventeenth century attained maturity."

The new style that commenced in England about this period "was particularly suitable for the employment of walnut, as twists and curves, when on the cross grain, were less liable to chip in this wood than in the more porous oak; and although the general construction and lining of cabinets and small furniture continued to be made of oak, the outer surfaces were veneered with walnut with applied mouldings worked in the same wood. In chairs the lightness derived from walnut was at once appreciated,

but our ancestors by the end of the century had discovered its liability to decay by worms, and welcomed the new substitute provided in mahogany." The first chairs of walnut described and illustrated have straight-turned legs, stretchers and backs with spirally-turned rails, and also some with caned seats and backs. Others have a broad band of carved wood connecting the front legs, and also richly carved crestings, in which the well-known device of two cherubs supporting a crown appears to be the favourite design.

The exact date of the introduction of spiral turning into England has been a debateable point between authorities on woodwork. Mr. Litchfield in his *Illustrated History of Furniture* considers that it was brought over to this country by some of the Portuguese workmen who accompanied the followers of Catharine of Braganza, the new Queen of Charles II., and Mr. Frederick Robinson in his recently-published work on English furniture appears to agree with him, for he says, in speaking of this kind of ornamentation, "Neither can one fail to notice that the spiral-turned stretcher, which is one of their chief characteristics, is very frequent upon Portuguese furniture."

Mr. Macquoid quotes a letter written by Mary Verney in 1664, in which her correspondent is asked to obtain for her some furniture for "a drawing-roome"; and he also quotes from the reply to the letter "that no tolerable chairs can be found under seven shillings apiece."

All three authorities, therefore, agree as to the time when these spirally-turned legs and rails of chairs first appeared in England. The crown and cherubs appear to have been an ornament indicating the reaction from republican to monarchical ideas, and to have been prevalent at the time of the Restoration.

The curved leg which afterwards became less restrained, and later on developed into the kind

The Connoisseur

which we now term "cabriole," first made its appearance during the reign of Charles II., and was introduced from France and from Flanders, but it by no means displaced the straight-turned leg, which remained more or less in fashion for another half-century.

have seen the elaborately upholstered seats and bedsteads which remain to remind us of the luxurious furniture which was in use during the reign of Charles II., and both Evelyn and Pepys have given us some accounts of the large sums expended in the



WALNUT CHAIR

PROPERTY OF ROBERT W. J. RUSHBROOKE, ESQ.

As we turn over the fully-illustrated pages of the volume under review, we notice that the backs, crests, and stretchers of chairs become handsomer and more elaborate, and "day-beds," which are chairs with elongated seats, having their backs adjustable to convenient angles by chains and racks, appear as a fresh variety of furniture.

Visitors to Hampton Court Palace, Knole House, and Holyrood Palace who are interested in the subject,

refurnishing of Hampton Court Palace for the new King's occupation.

Several examples of this furniture, and also the famous silver table, torchères, and mirror at Knole, are illustrated by Mr. Macquoid, and although they are now too well-known to be novelties, they appear in their proper place as old friends.

The dominating influence of Dutch design which came to us with the accession of William III. is fully



WALNUT INLAID CUPBOARD

PROPERTY OF SIR GEORGE DONALDSON

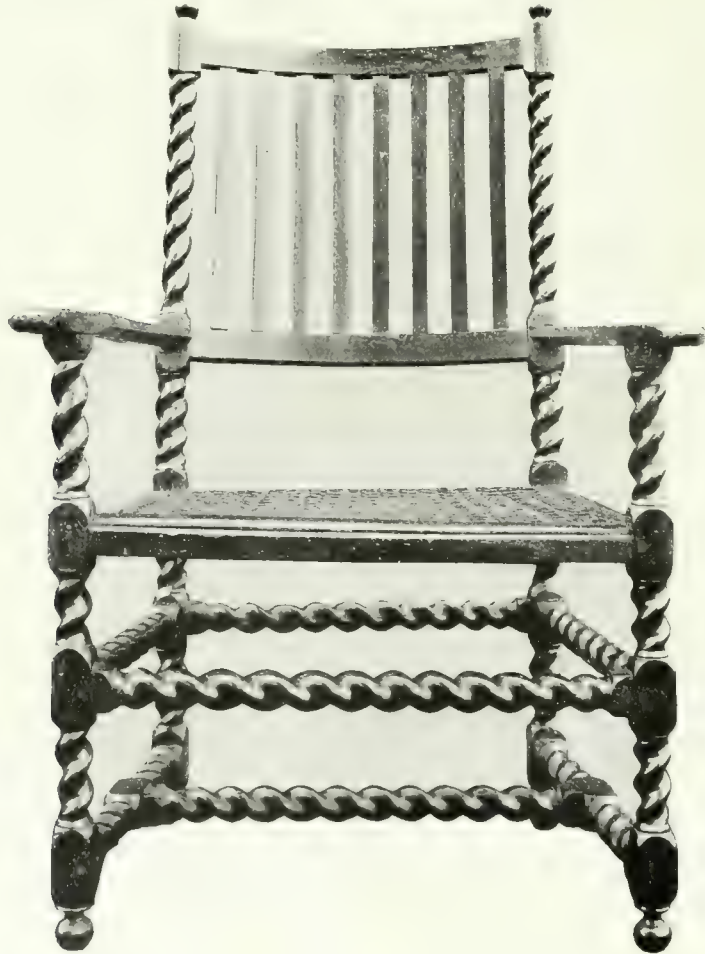
considered and illustrated, and one sees at a glance at the furniture of this period the source from which Thomas Chippendale obtained the inspiration for his earlier work, which we shall doubtless find represented in the "Age of Mahogany," the next volume of Mr. Macquoid's series. The introduction of Japanese lacquer work as ornamentation of English furniture is described and illustrated by some excellent examples of writing cabinets, linen chests, a double chest of drawers, and some chairs, and by way of giving as an authentic date for the invention in England of this kind of decoration, the author quotes the petition of one Edward Hurd, in 1692, for letters patent to be granted him for the protection of his process for fourteen years.

English marqueterie as applied to clock cases, tables, chests of drawers, and cabinets is also described, and Mr. Macquoid has given his readers some hints by which they can differentiate between native and foreign work.

To sum up a notice which space does not permit

us to extend, the volume before us contains no less than 223 good reproductions of photographs of specimens of furniture of this highly interesting period of English taste, while the large size of the full quarto page, if somewhat inconvenient for the ordinary bookcase, has the special advantage of doing full justice to the details of the designs. There are also fifteen coloured plates reproduced from very careful drawings by Mr. Shirley Slocombe, and although in some instances these fail to convey the mellowed appearance of marqueterie some two hundred years old, several of the plates are remarkably faithful to the kind of furniture represented.

When the four parts of Mr. Macquoid's sumptuous work are completed, the collector and purchaser will have a valuable reference album by which to identify a specimen, the age of which he is desirous of ascertaining, and both author and publishers (Messrs. Lawrence and Bullen) are to be congratulated upon its careful production.



WALNUT TURNED CHAIR

PROPERTY OF A. L. RADFORD, ESQ.



A Remarkable Toft Dish

By Frank Freeth, M.A.

A REMARKABLE dish by Thomas Toft, the existence of which seems to have been hitherto unknown to writers on old English slipware, has recently made its appearance among the exhibits in the Grosvenor Museum, Chester. By the kind permission of the Council of the Chester and North Wales Archæological and Historic Society I am able to give the readers of *THE CONNOISSEUR* a description and illustration of this unique specimen.

A prefatory word or two about those seventeenth century dishes, which "show the native style of English pottery of the period to perfection," will clear the way to the better understanding of the peculiarities of the one in question; and for this purpose I do not think I can do better than quote a short explanatory extract from Professor Church's *English Earthenware*. "These dishes," he writes, "are usually about 17 ins. or 18 ins. across, and nearly 3 ins. deep. They are of common red clay, with a wash of pipeclay on the inner surface. Upon this white ground the larger features of the decoration and some of the smaller details were laid in red slip (*i.e.*, clay diluted with water into a creamy state); a darker red or reddish-brown slip was also introduced, especially for the outlines of the ornament, while dots of white slip were freely superposed in many parts of the design. The whole was glazed with lead, and so a yellowish hue was given to the pipeclay ground and ornaments. They were obviously made for ornament rather than use." Of this type is the Chester Museum dish, which has every appearance of belonging to the period denoted by the date (1671) upon it, and of being the genuine work of Thomas Toft, whose name it bears, so far as one can judge by comparing it with the other marked specimens purporting to come from that potter's hands. There is the further corroboration of external evidence. A label attached to it states that "it has been presented to the museum by Miss Mary Shaw, a descendant of Thomas Toft," thereby suggesting that it has been handed down in the family

from generation to generation. I have had no opportunity of verifying that statement by reference to any genealogical table of that lady's ancestors, but I have no doubt the museum authorities are thoroughly satisfied that her claims to kinship with the old potter are well-founded.

The illustration speaks for itself, and renders it unnecessary for me to describe at length the details of the design. I shall confine myself, therefore, to remarking upon the salient features of interest that the dish seems to me to offer. These are, briefly:—(1) Its unusual size; (2) its early date; (3) its elaborate and artistic design; (4) the peculiar letters and position of the maker's name; (5) the curious spelling of the names of the people for whom it was made.

As to size, it is by far the largest dish of the kind known, measuring no less than 22 ins. in diameter, or 4 ins. more than any specimen mentioned in any Pottery book that I have ever seen. The smallest one with Thomas Toft's name on it, is, I believe, that illustrated in Hodgkin's *Early English Pottery* (No. 157), which measures only 13 ins. across. The figure on that dish has on each side of the head the initials R.W., which might possibly stand for "King William," although W.R. is the usual order of the letters. Those dishes and plates with "William III." alone on were made after the death of his consort, Queen Mary, which took place in 1694. During her lifetime they were both portrayed together. I have an unmarked Toft dish with both figures upon it, and the words "God bless K.W. and Q.M." If William III. be intended, though my doubts are increased by the fact that the crown and ermine which usually designate Kings and Queens are wanting, it would be a production of nearly a quarter of a century later than the Chester Museum dish. This brings me to the chronological question. With the exception of three Staffordshire slipware dishes, the credentials of which are by no means above suspicion, this dish

bears upon it the earliest date of any known, as far as I can find. Two of the three referred to, which purport to have an earlier date, are alleged to have been made by Thomas Toft, and the other by Thomas Sans. The evidence for the existence of one of the Thomas Toft dishes begins and ends, I believe, with

seen" by some one, without a hint as to who the person was who saw it or said he saw it. That person may easily have been mistaken in some way or other. Either his memory may have been at fault, or he may have been imposed upon by a counterfeit; for it is by no means difficult to produce a good imitation of



Solon's statement in *The Art of the Old English Potter*, which I quote verbatim:—"One of his (*i.e.*, Thomas Toft's) dishes," he writes, "has been seen in a cottage at Hanley, bearing, besides his name written in slip on the face, this inscription scratched in at the back, 'Thomas Toft Tinkers Clough I made it. 166' " (the last figure either left out or obliterated). It should be noted that Solon does not say he has seen it himself, but uses the vague expression, "it has been

these rough old slip-ware dishes. I have myself seen imitations which might easily deceive the practised eye of a connoisseur. However, on the strength of Solon's statement, as it would appear, Hodgkin has included it in the list of slip-decorated ware in his book (No. 43), merely adding that it is "mentioned by M. Solon as having been seen in a cottage at Hanley." It is evident that Hodgkin had faith in the Tinker's Clough dish; for commenting upon it he

A Remarkable Toft Dish

remarks that it is "*the only one dated* piece of Thomas Toft which seems to be known," thereby showing plainly that he knew nothing about the Chester Museum dish, which makes at least a second, assuming the other one not to be apocryphal, and may after all be itself "*the only one dated piece*," or at any rate the only one which is supported by evidence that is practically irrefragable. It certainly is the only one in existence that I can trace which can be definitely pointed to in any public or private collection. Tinker's Clough, it may be observed *en passant*, is the name of the lane between Shelton and Wedgwood's Etruria, where Thomas Toft had his works.

The existence of the two other slipware dishes rests solely and entirely upon the authority of Simeon Shaw. One appears as No. 26 in Hodgkin's book, but no description of any decorative design upon it is attempted. All that we are told there is that it was "*inscribed* with maker's name, 'Thomas Sans,' and date, 1650, in rude letters of a different clay — mentioned by Mr. Shaw." But even then he has overstated the case, for Shaw's actual words are:—"Two circular 20-in. dishes *made* in 1650 have Thomas Sans Thomas Toft in rude letters of different clay." He does not say that the date was "*inscribed*" upon them at all. Now Shaw himself is, as I have pointed out before now on other occasions, not an historian in whose statements implicit confidence can be placed. He admittedly derived most of the information for his *History of the Staffordshire Potteries* (published in 1829, or 179 years after these dishes were supposed to have been made) from the old people of the neighbourhood. "This volume," he says in the preface, "originated in the reminiscences of many aged persons who had witnessed the time and manner in which the art of pottery had attained much of its importance." There could have been no person alive in his time so aged as to have "witnessed" the making of dishes in 1650, for he would have to have been over 180 years old. Solon passes an apt criticism to the same effect. "The enumeration Shaw gives of the different improvements of Toft's contemporaries shows that the worthy historian of the Staffordshire potteries is not always to be relied upon. His information was negligently gathered, and appears to be based mainly on unreliable hearsay." All reference to the alleged Thomas Toft dish of 1650 is omitted by Hodgkin, though why he should have accepted the Sans dish and rejected the Toft one I do not understand. It would surely have been more logical on his part to accept both or reject both. In my opinion, the reasonable conclusion to arrive at is that the two dishes, at any rate so far as the date is concerned, existed only in the imagination of the

irresponsible person who told Shaw about them. There is a haphazard ring, too, about 1650, the year to which both of them are curiously enough assigned. One can easily imagine the person vaguely saying, "I fancy I have heard of two dishes made by Thomas Toft and Thomas Sans about the middle of the seventeenth century," and Shaw noting them down in his careless way as made in 1650 exactly. The matter is, moreover, of importance in determining the question whether the generic name of "Toft" was given to the whole class of dish, because he was the originator and first maker of them, as would appear to me to be the case, or whether, as Solon opines, because he was the most prolific maker. "The huge platters Thomas Toft has signed," he writes, "are so numerous" (he enumerates nine) "that the generic name of Toft dishes has been accepted for all the slip-decorated ones made in his time." With the new light thrown upon the subject by the Chester Museum dish, this is a view he may be inclined to re-consider; for, if the three dishes are to be accounted spurious, or even only inaccurate in respect of date alone, that dish can claim to be the earliest specimen not only of Thomas Toft's own work, but also of Staffordshire slipware dishes generally. That being so, it is extraordinary that the design upon it should be of such an elaborate nature, and so successfully executed. Looking through the whole list of such dishes, I can find nothing quite so ambitious in the way of art attempted on any other. In the centre is the royal coat-of-arms surrounded by the garter and motto of the order, with lion and unicorn as supporters. Above is a crown with initials C. R., which, as the date 1671 below denotes, plainly signifies King Charles II., while over all figures a lion passant. Conventional scrolls fill in the intervening spaces. Around all is the usual trellis-work rim. It will be noticed that Thomas Toft's name is slip-written in small letters on the inside directly under the motto of the royal arms, "Dieu et mon droit." Both the letters and their position are quite exceptional. On every other dish that I have seen the name when inscribed occurs on the border at the bottom, and then in large capital letters. The use of such large letters was no doubt precluded here by the exigencies of space, to the regret of the potter himself, it would seem; for directly he finds a little space to spare at the end, he straightway finishes up with a capital FT, thereby making the two initial small t's look all the more ridiculous. The same want of space has crowded out the T at the end of "droit." In all probability he originally intended to put his name in the usual place and letters on the border; and it was only an afterthought on his part to surrender that position of

honour for the names of those into whose possession the dish was to pass. In that dilemma he may well have determined to squeeze it in somewhere; and finding no room except in close contact with the Royal emblems he may have wished to express a proper sense of humility by omitting to use capitals for the initial letters, and by putting it in as unobtrusively as possible. To my mind there seems an air of apology combined with a pardonable pride at having produced such a fine work. Whatever his motives were, he has not been able to steer clear of orthographical pitfalls. He has adopted the usual phonetic spelling common to the early potters, whose literary attainments must have been of a most rudimentary character. "Elesabath" for "Elizabeth," when judged by the ordinary standard, passes muster pretty well: but "Filep" for "Philip" is somewhat of an outrage even for them. What the surname really was that "Heves" stands for is open to some little doubt. It may have been "Eves," the aspirate being gratuitously added, as it is on a Leeds jug that I have, upon which "Oakes" is spelt "Hokes;" but much more probably it represents "Hughes," for the V is the same letter as the last one in "Dieu" and not uncommonly did duty both for itself and U. One can well imagine an illiterate potter, such as Toft must have been, scratching his head in wonderment as how to spell such a puzzling name and arriving by a process of bucolic reasoning at the phonetic form "Heues," without the idea ever occurring to him to ask what was the right way.

There is this one more point to be considered. What was the occasion for which the dish was made? I have no doubt it was made to commemorate the

wedding of Philip and Elizabeth Hughes in 1671. That such "Marriage Dishes" were made about that period is proved by a large English Delft one that I have in my collection, showing a man and woman standing side by side in the centre of a landscape, and bearing the inscription: Mrs. H., Mr. H., The F. B.

F. B. 1685. There can be no allusion to any event of special importance in the history of the British race or in the life of Charles II., for historians do not record any such occurrence in that year. How, then, is the use of such a design to be accounted for in connection with a marriage? The object may well have been to convey the notion that the two good people were loyal subjects, or to serve as a reminder of their duty to remain faithful to their Sovereign all the days of their wedded life. It must be remembered that most of the designs on Toft ware dishes—and especially on those made by Thomas Toft himself—dealt with Royalty. Portraits, or rather grotesque representations, of the reigning Sovereign or Sovereigns, such as Charles II., William and Mary, or William III. alone, frequently form the subject of the decoration. The reason may be found in the fact that the Restoration of the Monarchy in 1660 gave an impetus to the display of the outward and visible signs of loyal enthusiasm. Again, it must not be forgotten that these dishes were ornamental and intended to occupy a conspicuous place in the homes of loyal citizens, just as the oleographs of the King and Queen, that one so often sees in country cottages, are made for the purpose in the present day. The same idea has remained; but the form of its expression has changed.





DEE OF WITTINGTON AND HODGE
BY HENRY ALLEN

Miscellaneous

New Leaves in Turner's Life

By T. Bolt

THE unearthing of any unheard-of Turner drawings must be interesting, but those reproduced on these pages have a double interest, for besides throwing fresh light upon a little-known period of the artist's life, they apparently supply us with the only known examples of his lithographic work. If, as there seems little reason to doubt, their authenticity be generally admitted, Mr. Frederick Izant, of Redhill, must be warmly congratulated. An indefatigable seeker for unknown works from Turner's hands, he has long believed that there must be Turner lithographs in existence, and has long sought for them. Now his persistence has been rewarded, and we are given some missing pages from the artist's biography. We have evidence that he paid a visit to Scotland, of which, until now, his biographers have been ignorant.

We see him working in a new medium and in a new pose—as an illustrator of a striking event which came under his observation.

It will be remembered that during sixty years there were only four Royal Academy exhibitions at which Turner was not represented. The hiatus in 1805 is attributed to his necessity for doing work that was immediately remunerative. His biographers suggest that in 1821 the break was due to a pause in his career as a painter, when a new conception of his art was taking possession of his mind. His last failure to exhibit, in 1848, is naturally supposed to have been the result of declining health and powers, but the absence of an academy picture in 1824 is less satisfactorily accounted for. The *Rivers of England* was issued in this year, but it is improbable that this took much of



VIEW OF THE GREAT FIRE IN THE PARLIAMENT SQUARE, EDINBURGH, TAKEN ON THE NIGHT OF THE 16TH OF NOVEMBER, 1824

the artist's time. It is vaguely stated that "he seems to have been much occupied at this time of his life in drawing for the engravers," but none seems to know what or where he drew.

These newly-discovered prints and sketches do not account for his not exhibiting in 1824, for they were produced in the latter part of the year, but they seem to supply us with some of the many missing pages in the taciturn genius's life. And these pages are more interesting than many that have already appeared. During that year Turner apparently paid a hitherto unsuspected visit to Scotland, and drew upon the stone his impressions of one of the most disastrous fires

Turner always showed keen interest in new inventions that were in any way connected with his art—the attention he gave to etching and mezzotint, and in later years to photography, is well known—and he lived right through the great lithographic period. This process, invented by Aloys Senefelder towards the end of the eighteenth century, was quickly taken up and developed by French artists. It was introduced into England, and Stothard, Westall, Prout, Bonington, Francia, Harding, and other contemporaries of Turner used it. Turner himself possessed a copy of Senefelder's book *The Art of Lithography*. It would surely have been extraordinary if he made no trial of



VIEW OF THE GREAT FIRE OF EDINBURGH, TAKEN ON THE 16TH DAY OF NOVEMBER, 1824

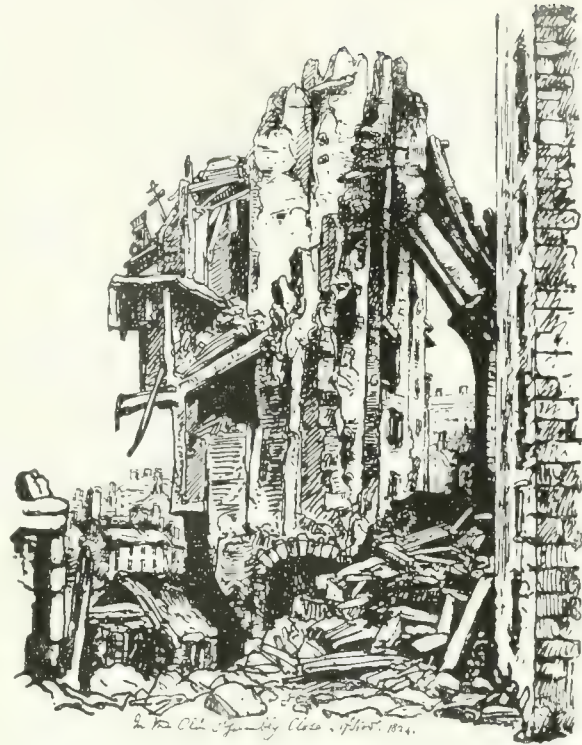
that Scotland has known. Were this told of any other famous man of such a recent time it might well be received with incredulity. It is difficult to suppose that one so well known could disappear for months without leaving any record of his whereabouts, or that he should see the greatest fire of the decade and translate it into black and white through a medium new to him without telling any of his friends of his experience. But the reticence of Turner makes it appear not only possible, but highly probable, and beyond this there are further facts to support the idea that he was likely to have at least experimented with lithography. As many other collectors have doubtless done, Mr. Izant says he has long wondered at being unable to find any lithographic work by the artist, for

such a recognised method of reproduction? Taking this evidence into consideration, it is not surprising that these lithographs should have been discovered. The surprise is that they should for so long have remained unknown.

Two of the lithographs in this find show the progress of the great fire of Edinburgh of November, 1824, and two others show the crumbling, desolate ruins of buildings left by the flames. This fire, or rather series of fires, for it died down and then broke out again in the most unaccountable fashion, raged for three days in the centre of the old town. The buildings were so lofty, many of them being eleven storeys in height, that with the primitive means at their command the firemen were practically helpless,

New Leaves in Turner's Life

and the fire blazed so furiously that the awestruck townspeople called it a "judgment." Several were killed, and hundreds of families were rendered homeless. There were the inevitable scenes of confusion, and the dragoons were on duty the whole time keeping order among the terror-stricken people. The sparks fell so thickly that the townsmen called them "red snow." Turner has left several drawings which show his interest in fires, and such scenes as these would have irresistibly attracted the artist, ever eager for fresh impressions. That he was an eye-witness of them there can be little doubt. See how the fiery brilliance, the falling buildings dimly seen through dense volumes of smoke, the terror and confusion of the midnight blaze in Parliament Square, have been translated into black and white. It is all done in the Turner manner. Who else could thus have seen and rendered the roaring, glowing masses of flame, the reflected light from buildings and windows, the struggling firemen, and the frenzied attempts of the people to snatch valuables from the path of the resistless fire? Compare this lithograph with the description given in the *Edinburgh Evening Courant* of the 18th of November. "Parliament Square and St. Giles' resounded with awful echoes," writes an eye-witness. "The flames spread resistlessly. The roof of the adjoining house on the east side of the square first appeared in flame, and the fire afterwards broke out in the angle towards the square from the windows and shop doors. From these it ascended in one continuous blaze up the front of the building, and all the eastern side of the square presented one huge burning



IN THE OLD ASSEMBLY CLOSE, 17TH NOV., 1824

tower, the beams crashing and falling inwards, and every opening and window pouring forth flame. The scene was now awfully grand, and could we have divested ourselves of the thoughts of the losses and hardships and ruin which attended the progress of the conflagration we could not have been placed in a situation where we could have derived such a portion of sublime enjoyment. The whole horizon was completely enveloped in lurid flame."

It seems scarcely possible that this lithograph could have been produced by any but an eye-witness, and that that eye-witness could have been any but Turner.

The second plate shows the fire burning on the morning of the 16th of November. Here, though the scene is perhaps less striking, it is thoroughly Turner-like in composition and treatment. In the cold light of the morning, admirably rendered, there is little of the wild turmoil that marks the scene in Parliament Square. The dragoons keep order without any difficulty, the sailors carrying off baggage, and

*Con's Close 17th Nov 1824
3rd when there was no wind to blow*

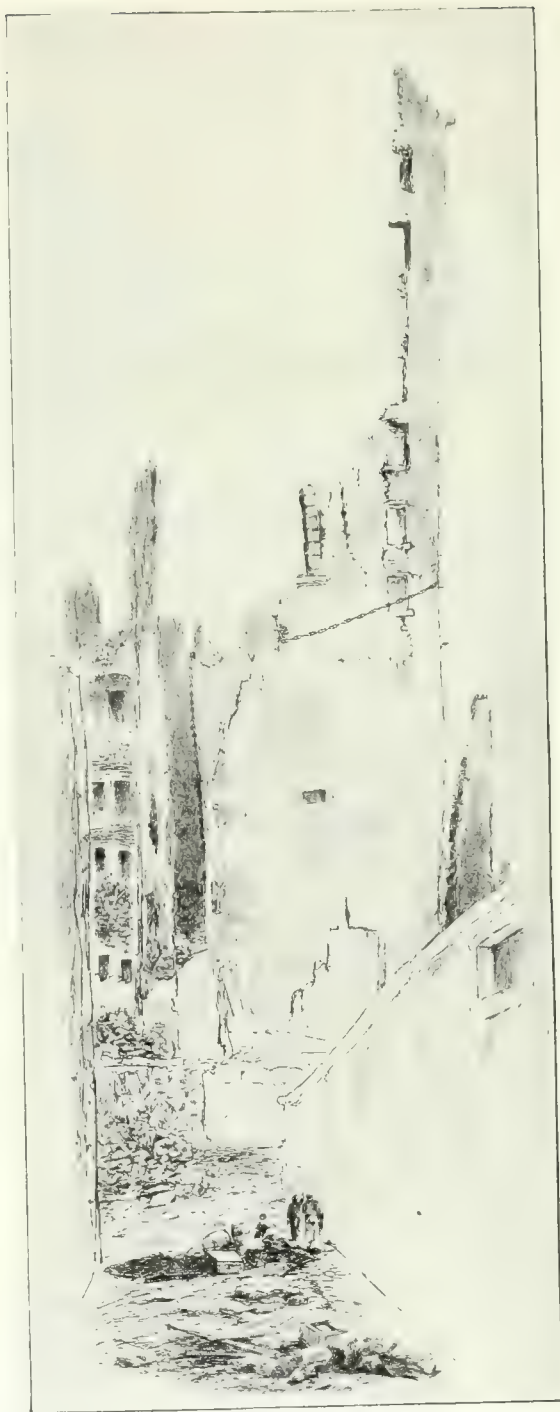


CON'S CLOSE, 17TH NOV., 1824

the woman with her child seem resigned to their misfortune. There is a crowd of well-dressed sightseers wearing high hats and poke bonnets. All this agrees with the written description of eye witnesses. The force of the first fire had spent itself, and the firemen were gaining the upper hand that morning. The outbreak in Parliament Square came afterwards, and took the town by surprise.

As additional evidence in support of the assertion that these were the work of the great landscape artist, two points may be noted. The first is that they were produced with a rapidity that few but Turner could equal. Apart from the internal evidence such as the faithfulness with which the movements of the crowds are depicted, there is on one of them the statement that it was published on November 18th, at the same time that the printed description appeared, and while the ruins were still smoking! The modern press with all its haste can scarcely beat this. The second point is that the lofty indifference to topographical accuracy shown is quite in Turner's style. For instance, in the Parliament Square print, the street from which the view is taken has been widened, and the buildings set back for the sake of effect.

If there be any difficulty in accepting these as Turner's work, it would be on account of the



REMNANT OF THE GREAT GABLE, THE HIGHEST IN EDINBURGH, FROM THE COWGATE AT ONE O'CLOCK OF SATURDAY, 20TH NOVEMBER, 1824

inscriptions beneath them, which run: "W. Turner de Lond. Delt. et fecit." In his early days Turner had been known as "W. Turner of London," to distinguish him from W. Turner, the landscape artist, of Oxford; but he had dropped this title for the full J. M. W. Turner more than twenty years before the Edinburgh Fire. Mr. Izant thinks from the style and irregularity of the letters that this name was added to the print by Turner himself. It does not at first sight appear likely that he would do such a thing. None could accuse the artist of being over-diffident, and if he did not want his lithographic work known, such a form of signature would have been no disguise. But there is a possible explanation, one that we should like to believe true, which would reflect much credit upon the strange taciturn artist. The suffering endured by the poor people whose homes had been destroyed was very great, and many charitable efforts were made on their behalf. Mr. Robert Chambers wrote an account of *The Most Remarkable Fires in Edinburgh*, and the proceeds of the sale of this booklet were handed over for the benefit of

the sufferers. A series of plates illustrating the effects of the great fire were also issued and sold on their behalf, and, as will be seen later, it is highly probable that Turner was responsible for these plates. Is it not possible that Turner also



Loch Leven & Castle Aug. 25th 1824 Kinrosshire.

LOCH LEVEN AND CASTLE, AUG. 25TH, 1824, KINROSSHIRE



Belachranbo or pass of the cattle up Ben Venut. Sept. 8th 1824

BELACHRANBO, OR PASS OF THE CATTLE UP BEN VENUT, SEPT. 8TH, 1824



PREPARATIONS FOR PULLING DOWN THE GREAT GABLE, FRIDAY EVENING, 19TH NOVEMBER, 1824

drew these lithographs, which were sold at eighteenpence each, for the same charitable object, and was not anxious to be known to the general run of people as a benefactor? It seems unlikely. Yet that strange man was occasionally generous enough, and it would be a pleasing explanation of the difficulty. Failing this, we may assume that, in the great haste to produce the plates, some assistant made a blunder.

So much for the prints in this find which bear Turner's name. The four other reproductions of fire scenes are taken from a book of plates (two in lithography and six etchings) entitled, *Eight engravings of the Ruins occasioned by the great Fires in Edinburgh on the 15th, 16th, and 17th of November, 1824*, which was "published for the benefit of the sufferers by A. Constable & Co., Edinburgh." Although these do not bear Turner's name, the striking resemblance of the two lithographs to his known work in the treatment of ruined timbers and masonry, and the hand-writing, which, with the grim words, "spot where three men were crushed to death," records the "human" note that the artist loved to sound, leave room for very little doubt that he was responsible for them. In the *Old Assembly Close* the overhanging wreckage that may fall at any moment is drawn with all his strength and fidelity.

Look, too, at the curves of the ropes and chains in the etched view of the preparations for pulling down the great gable, and note how they bring the detached masses of masonry together. In the sketch of the remnant of the great gable as seen from the Cowgate, its soaring height and insecurity create a feeling of suspense. One expects to see the lofty ruin sway and crash down. The style, the hand-writing, and the fact that the two views of the actual fire supply us with a clue to his whereabouts, make it well nigh impossible to believe that the work can be from the hand of any but Turner.

As additional proof that Turner was in Scotland during 1824, the same collector submits with these prints the two accompanying sketches by that artist, made in pencil and monochrome. The first is entitled, *Loch Loven and Castle*, and dated August 25th, 1824; the second, *Belachranbo, or Pass of the Cattle up Ben Venue*, dated September 5th, 1824. Here again, although there is no signature, style and hand-writing leave little doubt that the mystery as to the great artist's whereabouts in the latter part of the year 1824 has now been solved.

This visit may have been connected with the preparation of drawings for Scott's *Provincial Antiquities of Scotland*, published in 1826.

Argentan Lace

By M. Jourdain

OF all the Point de France centres, Alençon, with its neighbour Argentan (the two towns are separated by some ten miles) produced the most brilliant and the most permanent results ; and at Argentan, which has been mentioned in 1664 as having long learned the art of imitating Points de Venise, a bureau for the manufactures of Points de France was established at the same time as the bureau at Alençon. Early "Argentan" no doubt produced point of the same type as that of Alençon, and the two laces only began to be distinguished when Alençon adopted the réseau ground.

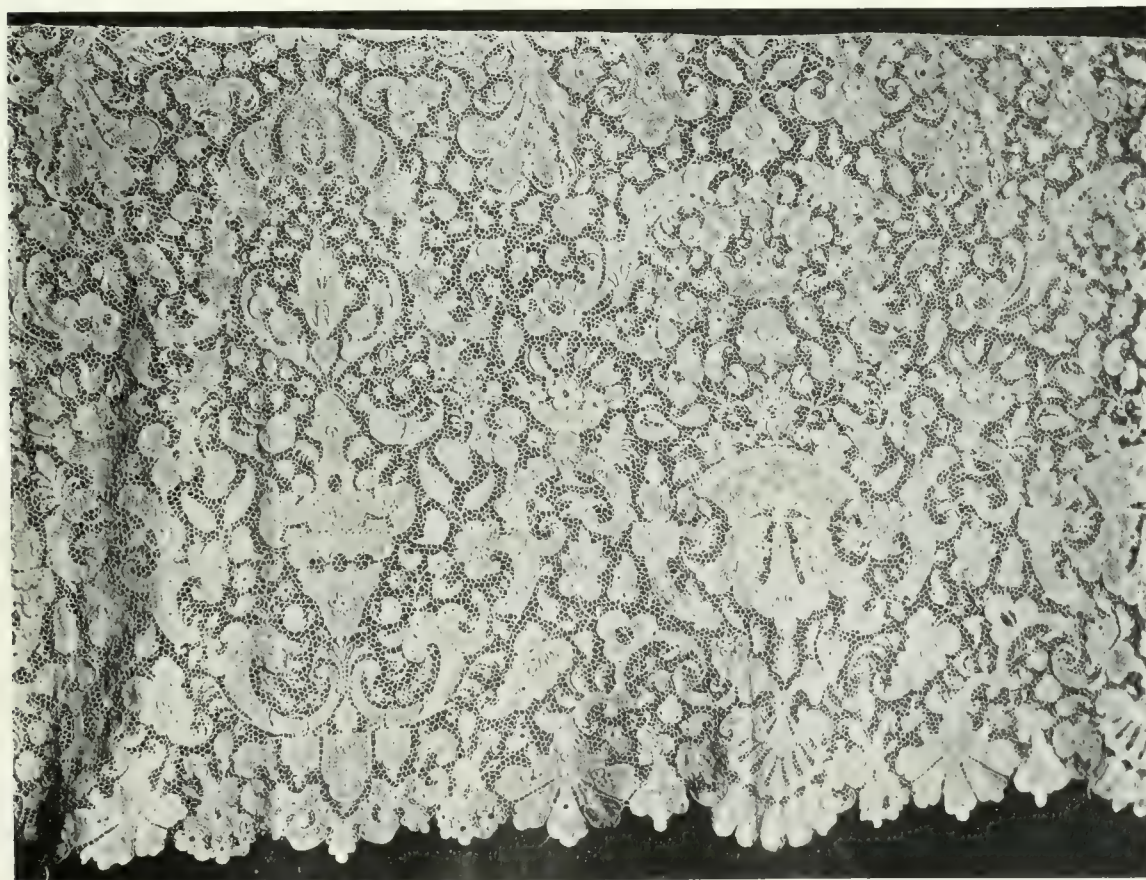
"Argentan" is the term given to lace (whether made at Alençon or Argentan) with large bride ground, which consists of a sixsided mesh, worked over with button-hole stitches. "It was always printed on the parchment pattern, and the upper angle of the hexagon was pricked ; * the average

side of a diagonal taken from angle to angle, in a so-called Argentan hexagon, was about one-sixth of an inch, and each side of the hexagon was about one-tenth of an inch. An idea of the minuteness of the work can be formed from the fact that a side of a hexagon would be overcast with some nine or ten button-hole stitches."

In other details, the workmanship of the laces styled Alençon and Argentan is identical ; the large bride ground, however, could support a flower bolder and larger in pattern, in higher relief and heavier, than the réseau ground.

Peuchet writes in the late eighteenth century that the bride ground of Argentan was preferred in France, and that the workmanship of Argentan was superior to that of Alençon : "Elles ont de beaux dessins pour le fond, et pour la régularité des yeux, de la bride et du réseau." He adds that lace was sent from Alençon to Argentan to have the "modes" made and also the "fond" and the bride ground.

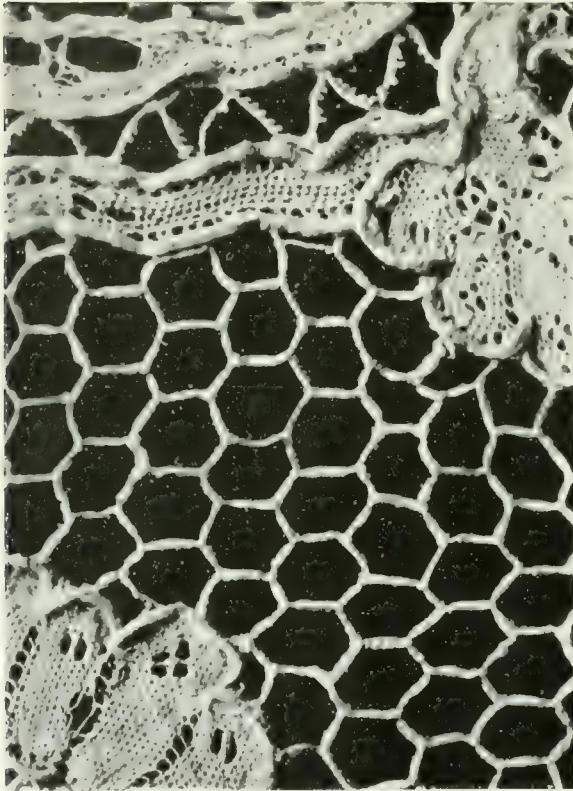
* *History of Lace.* Mrs. Palliser.



POINT DE FRANCE

IN THE POSSESSION OF MR. CHRISTIE MILLER

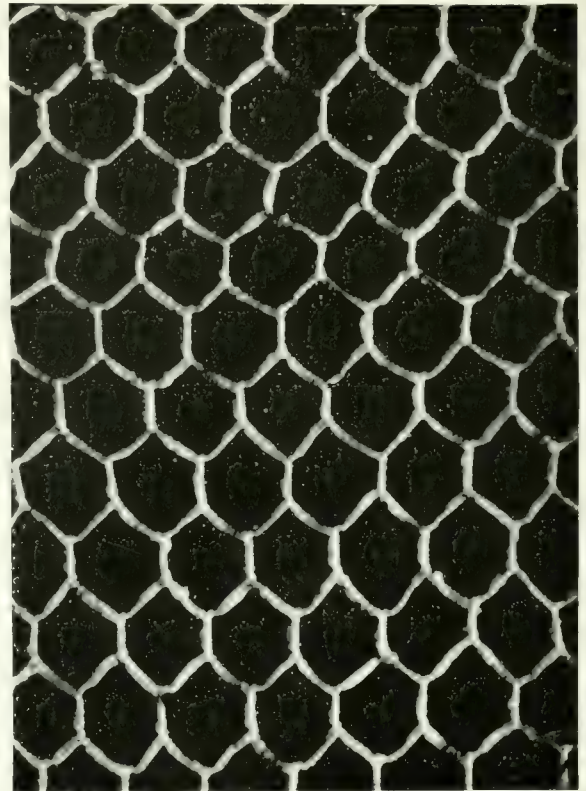
"The two towns had communications as frequent as those which passed between Alençon and the little village of Vimoutier, eighteen miles distant, where one workman in particular produced what is known as the true Alençon lace." * As Peuchet writes, the "fabricants" of Alençon † could have the "fond" and the "bride bouclée" made by the workwoman employed by the "fabricants" of Argentan. At Alençon all the varieties of bride and réseau were made, while at Argentan a speciality was made of the bride ground. ‡



PIECE OF ARGENTAN (ENLARGED) SHOWING "TOILÉ," "CORDONNET," AND "MESH"

Towards the beginning of the eighteenth century, when the manufacture had fallen into decay, it was raised in 1708 by one Sieur Mathieu Guyard, a merchant mercer, who states that "his ancestors and himself had more than one hundred and twenty years been occupied in fabricating black silk and white thread lace in the environs of Paris." ||

In 1729, Monthulay, another manufacturer, presented the contrôleur général, M. Lepeltier des Forts, with a piece of point *without any raised*



ARGENTAN MESH (ENLARGED)

The *bride picotée*—a survival of the early Venetian teaching—was also a speciality in Argentan point. It consists of the hexagonal button-holed bride, ornamented with three or four picots. The secret of making it was entirely lost by 1869.§

* A. S. Cole.

† "On vient même d'Alençon faire faire des brides et des fonds à Argentan et on y achève des modes."

‡ Les trois sortes de brides comme champ sont exécutées dans les deux fabriques, et les points ont été et sont encore faits par les mêmes procédés de fabrication, et avec les mêmes matières textiles."—*Histoire du Point d'Alençon*.

§ In January, 1874, with the assistance of the Mayor, M. Lefébure made a search in the greniers of the Hôtel Dieu, and discovered three specimens of point d'Argentan in progress on the parchment patterns. "One was of bold pattern with

work, representing the contrôleur's arms ¶—a novel departure in the fabric. It will be seen that specimens of Argentan belong entirely to the Louis XV and Louis XVI. period. The fabric was checked by the Revolution, and died out, after a short revival in 1810. In 1858 Argentan point had become rare, and the introduction of

the 'grande bride' ground, evidently a man's ruffle; the other had the barette or bride ground of point de France; the third *picotée*, showing that the three descriptions of lace were made contemporaneously at Argentan." *History of Lace*. Mrs. Palliser.

|| *History of Lace*. Mrs. Palliser.

¶ *Histoire du Point d'Alençon*.

cotton, about 1830, instead of the linen thread from Lille, Mechlin and Nouvion, debased its quality.*

The design for Alençon and Argentan is identical, though its sequence is more easily studied in the more important manufacture of Alençon.

As M. Paul Lecroix has observed, France never failed to put her own stamp on whatever she adopted, thus making any fashion essentially French, even though she had only just borrowed it from Spain, England, Germany, or Italy.

This is especially true of French needlepoint lace, of which the technicalities and design were borrowed *en bloc* from Italy. Gradually, however, the French taste superseded the Italian treatment, and produced a style which, no doubt, owed much of its perfection and consistency to the State patronage it enjoyed and to the position of artistic design in France, a fact which was noticed early in the eighteenth century by Bishop Berkeley. "How," he asks, "could France and Flanders have drawn so much money from other countries for figured silk, lace and tapestry, if they had not had their academies of design?"

During the Louis XIV. period, until the last fifteen years of the reign, Points de France were made with the *bride* ground, and to judge by the evidence of portraits, preserved in general the rolling scroll of Venetian rose-points. Some specimens, however, show a French influence in the composition of the design, a tendency which (as when expressed in textiles, or metal) led to a style of symmetrical composition, with fantastic shapes. A certain "architectural" arrangement, and the use of canopies, with scroll devices on either side of them, which Bérain uses, is certainly met with in lace. In an interesting specimen illustrated in *Le Point de France*, plate 3, two winged figures support a royal crown over the sun in splendour, the emblem of the Roi Soleil. In the edge the fleurs-de-lys alternates with a heart. An ornament in this piece consisting of two S's, *addorsed*, and surmounted by a miniature canopy, is of not uncommon occurrence, and also a somewhat grotesque cock. The King's monogram, the interlaced L's, and the *flamme d'amour* arising from two hearts, are also met with, a compliment of the royal manufacture to its royal patron.

Two very interesting specimens of Point de France are in the collection of Madame Porgès, and were exhibited at the Exposition Internationale

of 1900 at Paris. The first, a fragment, has as central *motif* the sun in splendour surmounted by a dome, or domed-shaped canopy, flanked by two trophies of crossed swords and flags. Another piece in the same collection has a young man attired as an antique warrior, wearing a huge helmet with the double eagle as a crest. Above his head is the closed crown of a royal prince, supported by two angels. Above this crown, again, is a small Bacchus astride a wine-cask. The *motif* of two dolphins suggests that the piece represents the Dauphin, the son of Louis XIV. Two Indians, with the conventional kilt and upstanding crown of feathers, offer the warrior flowers. Below are the Dauphin's two sons, the Duc de Burgogne and the Duc d'Anjou, as young warriors, crowned by flying genii. The Dauphin treads upon a characteristic trophy of arms, cannon and standards.

In a Swiss collection there is a somewhat later piece, a square cravat end in the centre of which is a lady seated at an organ; beneath an ornate canopy various figures play various musical instruments—a lyre, a violin, a violoncello, castanets, while two figures sing, holding a music book. Light, fantastic, short scrolls fill up the ground. Two somewhat similar cravats in the Victoria and Albert Museum (Bolckow Bequest) have, among various *motifs*, a draped and scalloped canopy above the figure of a lady in full toilette, seated upon a bird with displayed plumage. Below her is a fantastic pedestal with balanced rococo and leafy shapes on each side of it; immediately above the flanking shapes are small figures in fancy costume. On the upper right and left of this central group is the half-figure of a lady with a cockatoo (in one piece) and the half-figure of a lady with a little dog under her arm (in the other). Below, to right and left of the large central group, is a smaller vertical group of a flower vase on stand with blossoms radiating from it, and beneath this is a gentleman playing a violoncello and a lady playing a lute (in one piece), and a spaniel (in the other). All these objects are held together by small bars or brides à picots.

In Venetian rose-point laces of the same period, probably owing to French influence, design was more frequently vertical and balanced upon either side of an imaginary central line. At the end of Louis XIV's reign lace, in cravats, ruffles and flounces was worn fuller † or in folds, a hanging

* À partir de cette date (1830) les fabricants commencèrent à introduire le coton dans les fonds et le rempli.—*Histoire du Point d'Alençon*.

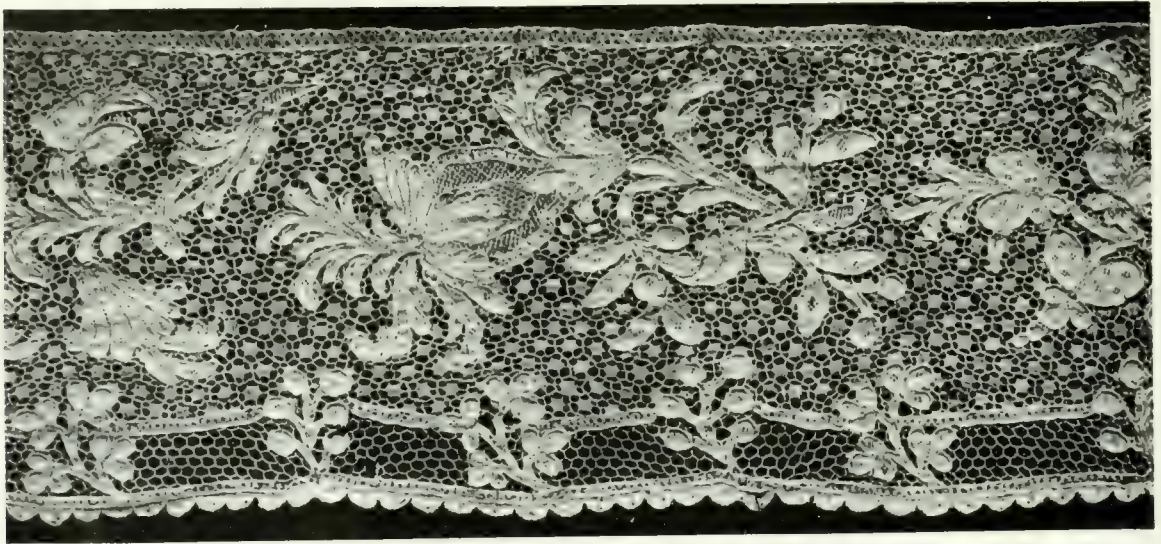
† "À la fin du règne de Louis XIV. les rabats ne se portaient plus à plat mais tronçonnés sous le nom de cravates." (Lefebure.)

pattern, or one in which the arrangement of details is conspicuously vertical * was found more appropriate than horizontal arrangements of ornament which require to lie flat. This symmetrical tendency owes something to the personal taste of Louis XIV. Madame de Maintenon writes in one of her letters that the King was so fond of symmetry in his architecture that he would have people "perish in his symmetry;" for he caused his doors and windows to be constructed in pairs opposite to one another, "which gave everybody who lived in his palaces their death of cold from draughts."

A specimen of early Point de France of this period, where the vertical arrangement is most

basis, while treating the detail somewhat naturalistically.† Lace, which is largely influenced by contemporary textiles and embroidery, was not without its influence upon certain brocades and silks of the Louis XIV. period, where small trellisings and spots like the *à jours* so generally introduced in the larger pieces of lace, are met with. §

The *réseau* ground, introduced about 1700, naturally introduced a finer, more minute floral genre of design; and after suffering a severe check in the Revocation of the Edict of Nantes and the death of Louis XIV., a new style began to declare itself, associated with the reign of Louis XV.



ARGENTAN, THE UPPER PORTION BEING FILLED IN WITH THE "RÉSEAU ROSACÉ" GROUND, THE LOWER WITH THE "ARGENTAN" GROUND

noticeable, is No. 747-70 in the Victoria and Albert Museum, a tablier of needlepoint lace scalloped with patterns of pine-apples, flowers, leaves and conventional forms, upon a hexagonal ground of *bride à picots*. The lines of the flower are more broken and "cut up" than in the Italian designs, and the "convention" is clumsy. Another very early piece is 552, '68 of the same collection, a large scrolling design upon a hexagonal *bride* ground.

The former specimen shows a tendency, which later distinguishes French design,† to the planning of the lines of the design upon a conventional

Here, as in furniture and decoration generally, the symmetrical tendency was overthrown, and oblique and slanted *motifs* were the fashion. The impoverishment of the kingdom towards the end of the reign had had its effect upon trade. Many manufactures had disappeared, and those remaining lost two-thirds of their custom. A

‡ In French brocades of the seventeenth century the shapes of the flowers and leaves are more detached from one another and distinctly depicted than those of contemporary Italian patterns.

§ "In a piece of satin and coloured silk brocade, period Louis XIV., French, late seventeenth century, the bands forming the ogees are broad and elaborated with small trellisings and spots, which lace fanciers will recognise as being very similar to the *à-jours* so frequently introduced into the large point de France, point d'Alençon, and point d'Argentan of the later years of the seventeenth and earlier years of the eighteenth centuries. A greater variety of effects arising from this characteristically French adaptation of lace devices is given in the embellishment of the leaves and flowers of a piece of olive-green satin damask woven in white silk."—*Ornament in European Silks*, p. 140. A. S. Cole.

* This vertical arrangement may be noticed in certain French portraits, as, for example, in the point lace in the portrait of the Duchesse de Nemours, by Hyacinthe Rigaud.

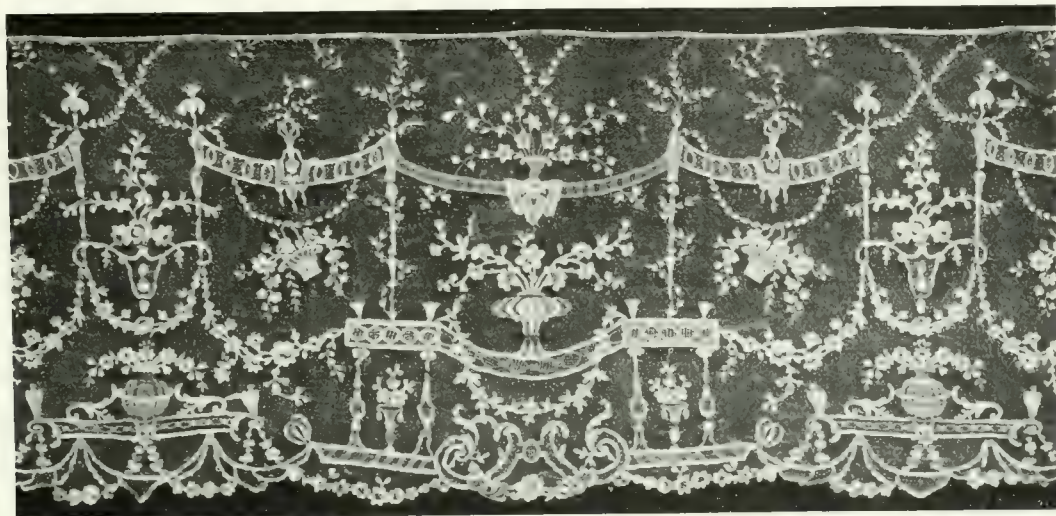
† In contrast to Italian work, conventional except when under French influence both in the basis of the design, and in treatment of ornament, and to Flemish work, naturalistic in both.

more simple and saleable genre of lace was substituted for the important pieces of Louis XIV.'s reign. As the design became thinner the réseau ground filled up its deficiencies, while to give it "interest" enclosures of a finer ground were introduced and *à jours* filled with light and open patterns.

The floral patterns of the period no doubt result from the fact that French designers had from very early times peculiar encouragement to draw and paint from plant forms of great variety, which were cultivated in public gardens. French textile patterns of the seventeenth century are full of effects derived from a close adherence to natural

are two flags and two Tribune's fasces; and an example where a trophy of flags depends from a central ornament. In a specimen in a private collection cannons and flags are skilfully combined with floral ornament.

Certain exotic features and "chinoiseries" are to be noted in lace as in the decoration of the late seventeenth and early eighteenth century.* The appearance of Indian figures in lace is a curious reflection of the taste of the time. Such figures invariably show the odd kilt-like skirt reaching to the knees, and on the head circlet of upstanding feathers of the conventional savage of the period; sometimes a hunting implement is slung across



FLOUNCE OF ARGENTAN, IN THE POSSESSION OF MRS. FINCH

forms, the expression of which pervades their art in a more lively and dainty manner than in the corresponding Italian patterns. Yet another *motif*, introduced into lace from textiles, is the Louis XV. wavy riband pattern generally enclosing a rich variety of grounds. The twining ribbon patterns, encircling flowers within their spiral volutions were amongst the most popular products of the Lyons factories at the close of the seventeenth century. Tocqué's portrait of Marie Leczinska (1740) shows that a pattern of sprays of flowers entwined in a double serpentine ribbon or ribbon-like convolution, was fashionable at that date.

The ribbon *motif* can be seen in the illustrated examples in its usual form of undulating lines, dividing the ground into oval compartments, from which a spray or flower springs. The introduction of military "trophies" can be seen in another, which shows a tree hung with a shield behind which

the shoulder. Other figures of a pseudo-Oriental character are also to be found—a pendant to the taste which demanded negro attendants, Oriental lacquer plaques inlaid upon furniture, and Indian gods in the boudoirs.

In textiles, design towards the latter part of the eighteenth century became † still more simplified.‡ Alternating straight stripes and bands running vertically up and down the pattern are mingled with small bunches of flowers, sometimes with tiny detached sprays and spots. *C'est le ligne droite qui domine!*§ These straight stripes, which appeared towards the last year of Louis XVI.,

* The influence of Chinese decoration upon porcelain and goldsmiths' work died out somewhat earlier. A vast quantity of plate was decorated in the Chinese manner in the years 1682-84, and a few pieces are found up to 1690.

† Ornamental textile fabrics. *M. Dupont-Auberville*.

‡ "Nos mœurs commencent à s'épurar, le luxe tombe."—*Cabinet des Moeurs*, 5 Novembre, 1790.

§ Rouaix. *Les Styles*.

were retained during the Republic and the Consulate. It is interesting to note that the output of examples of this type coincides in point of time with the period when the finances of France were suffering considerably from the extravagances both of the Government and of individuals during the reigns of Louis XIV. and XV.* Lace follows closely the developments of textiles.

In lace, instead of wreaths, ribands, or festoons undulating from one side of the border to another, we have a stiff rectilinear border of purely conventional design, the reflection of the dominant straight line of decoration.† In textiles also, as in lace, *semées* became more widely separated.

In lace, under Louis XVI., it became the fashion to multiply the number of flounces to dresses and to gather them into pleats, so that ornamental *motifs*, more or less broken up or partially concealed by the pleats, lost their significance and *flow*. The general ornamental effect of the lace of the period depended upon the orderly repetition and arrangement of the same details over and over again. The spaces between the *motifs* widened more and more, until the design deteriorated into *semées* of small devices, detached flowers, *pois*, *larmes*, *fleurons*, *rosettes*. The design usually only ran along the edge of a piece of lace, the upper portion was *réseau*, little disguised. The *réseau* was all-important; there was only "sur les bords de la dentelle quelque chose sans caractère et sans art qui avait le prétention d'être du dessin. Deux ou trois semblants de feuilles se détachent d'un semblant de tige grossièrement dessiné, portant à son extrémité un semblant de fleur, et c'était tout."‡

The prevalent fashion in costume of the period did not exact such ornamental elaboration of laces as had distinguished even the preceding reign.§

* Ornament in European Silks. A. S. Cole.

† The straight line in furniture was the result of the revival of "classic" taste and imitation of classic models.

‡ Compare the last lace bill of Madame du Barry, 1773:—"Une paire de barbes plattes longues de 3/4 en blonde fine à fleurs fond d'Alençon. Une blonde grande hauteur à bouquets détachés et à bordure riche. 6 au de blonde de grande hauteur façon d'Alençon à coquilles à mille poix."

§ According to Wixall (Memoirs ed. 1815, I, 138), the total abolition of buckles and ruffles was not made till the era of Jacobinism and of equality in 1793 and 1794. Sir P. J. Clerk, though a strong Whig, wore "very rich laced ruffles" as late as 1781.

An illustration of the diminishing use of lace, is a portrait by Drouais, of Turgot (1778), showing but a small ruffle or edging to his shirt front, instead of the full folds of a deep cravat. A characteristic specimen of Louis XVI. lace is 1235, 1888, of the Victoria and Albert Museum, with its Louis XVI. knots, its *semées* and the thin appearance of the design and its straight edge. No. 1588—'72 shows a *réseau* of thick threads, which was a deteriorated substitute for, and of later date than the small hexagonal brides ground. A great deal of lace of this date is straight-edged and shows two grounds, the finer *réseau* as a border and a coarser variety for the upper portion, covered with a very simple design or *semé*.

The minute picots on the cordonnets of the little sprays of flowers and ornament of the lace of this period should be noticed. The sharp, thin appearance of the work is chiefly due to the use

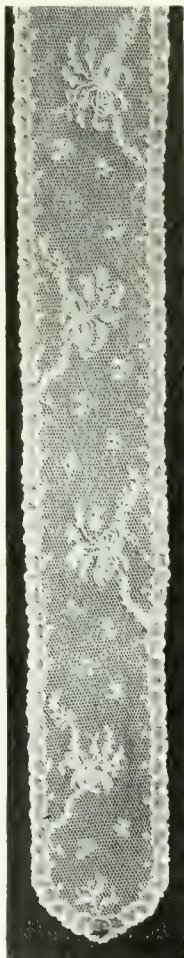
of fine horsehair used as the foundation line of the cordonnet of every ornament, upon which the fine threads have been cast. In earlier Alençon the horsehair was used along the border of the piece only.

The Empire style follows with its decided phase of heavy classicalism.|| At first the small *semées* was used, but instead of the rose and tulip leaves, laurel and olive leaves were substituted. In lace, Roman emblems and attributes were introduced; and the Napoleonic bee appears on some pieces of Alençon specially made for Marie Louise. A triangular piece of Brussels vrai *réseau* of this set with bees of Alençon point is shown in the illustration. Large spaces of *réseau* with *semées* and a straight-edged border continued in fashion.

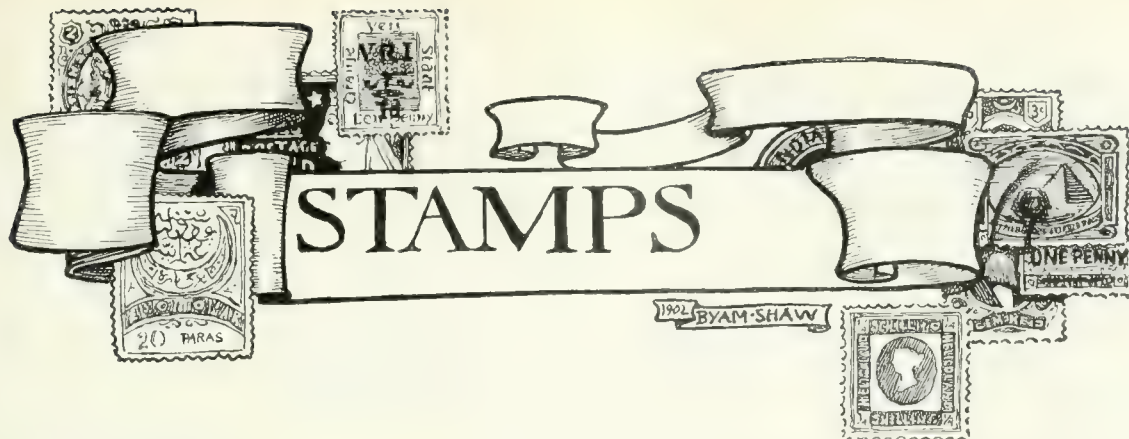
In the Porgès collection are one or two Empire pieces showing coats-of-arms, garlands and draperies held up by cords and tassels, and the foliage of the oak and laurel ornament, the lace destined for the wives of the chevaliers of the Legion of Honour.

The laces of the Restoration are heavy and tasteless.

|| Napoleon is represented in a specimen of Mechlin of this period in the costume of a Roman Emperor.



ARGENTAN LAPPET
(LOUIS XVI.)



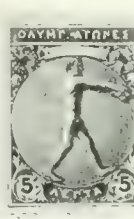
Stamp Notes

UNDOUBTEDLY the philatelic event of the month has been the advent of the special series of stamps issued in commemoration of the Olympic Games in the Stadium at Athens. This is the second set issued for this purpose, for, as will be remembered, the celebration of the Games in 1896 was also honoured by a special set of 12 values, from 1 lepton to 10 drachmai. The classic devices of these stamps are well considered and are very interesting, while the colours and printing are in the best of taste. The series consist of the following values and designs:—

1 and 2 lepta, a discus-thrower, from a coin of Cos, fifth century. The figure of the athlete is standing with the discus poised ready for the throw



50 lepta stamps Atlas, having changed places with Heracles, is supporting the heavens, which are portrayed by eight stars and a moon. The 25 lepta shows the wrestling match of Heracles and Antaios. The 30 lepta, perhaps one of the most beautiful of the series, depicts two wrestlers, from a group of statuary at Florence, with a view of the Acropolis in the distance. The 40 lepta represents Victory holding



beside a tripod, which, however, looks strongly like a wicket. We may therefore have this stamp one of these days described as "Ancient Cricket." The 3 and 5 lepta depicts a jumper holding the jumping weights in his hands. This design is copied from a discus in the British Museum. The 10 lepta represents Victory with Caduceus in her hands, from a coin of Terina, fourth century. On the 20 and

40 lepta stamps Atlas, having changed places with Heracles, is supporting the heavens, which are portrayed by eight stars and a moon. The 25 lepta shows the wrestling match of Heracles and Antaios. The 30 lepta, perhaps one of the most beautiful of the series, depicts two wrestlers, from a group of statuary at Florence, with a view of the Acropolis in the distance. The 40 lepta represents Victory holding

Each stamp bears the words Olympic Games and Athens, 1906, in Greek characters.

They are engraved in *taille douce*, and are printed by Messrs. Perkins, Bacon & Co.





The colours are as follows :

1 lepton, brown, Discus-thrower.	30 lepta, violet, Wrestlers.
2 lepta, grey.	40 .. brown, Victory.
3 .. orange, Jumper.	50 .. purple brown, Atlas and Heracles.
5 .. green, ..	1 drachma, grey, Runners.
10 .. rose, Victory.	2 drachma, carmine, ..
20 .. plum, Atlas and Heracles.	3 .. lemon, ..
25 .. ultramarine, Heracles and Antaeus.	5 .. blue, Victor of Torch race.

All these stamps are on the Greek paper watermarked crown and ET, and are perforated 13½.

Siam, a country that has always boasted very artistic stamps, has just issued a new series well fitted to rank with the older issues. The engraving in *taille-douce* and the colours chosen alike reflect great credit



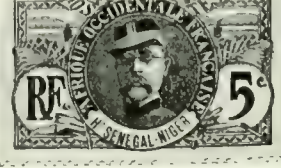
on the engravers. The design consists of a medallion portrait of King Chulalongkorn supported by two native children, under which is a view of the city of Bangkok, showing the great pagoda. At the top of the stamp is the name Siam in native and European characters. The set, which is on unwatermarked paper and perforated 14, consists of the following values :—



1 satang, orange and green-grey.
2 .. violet and blue-grey.
3 .. green and pale-green.
4 .. sepia and salmon.
5 .. rose and carmine.
8 .. grey and ochre.
12 .. blue and pale blue.
24 .. brown and pale brown.
1 tical, blue and cinnamon.

The French Colonies "tablet-type" that we knew, alas! all too well, has given way to a new design for three colonies, Ivory Coast, Senegal, and Senegal-Niger. The stamps bear the portrait of General Faidherbe, who, after taking part in expeditions in Algeria and the West Indies, was appointed Governor of Senegal in 1854. He returned to France after the fall of Napoleon III., and in 1870 was appointed commander-in-chief of the northern army, but was

defeated near St. Quintin. Around the portrait is the inscription, "Afrique Occidentale Française," and the name of the colony is inserted by a separate printing under the portrait.



Other values and designs are expected, but we have so far seen—

IVORY COAST.

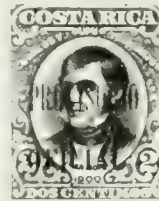
1 centime, slate, name in red.	10 centime, rose, name in blue.
2 .. green,	

SENEGAL.

1 centime, slate, name in red.	5 centime, green, name in red.
2 .. brown, name in red.	10 .. rose, name in blue.
4 .. brown in blue, name in red.	15 .. lilac, name in red.

SENEGAL-NIGER.

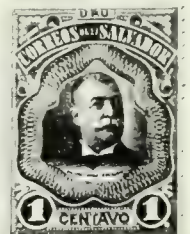
5 centimes, green, name in red.	15 centimes, lilac, name in red.
10 .. rose, name in blue.	

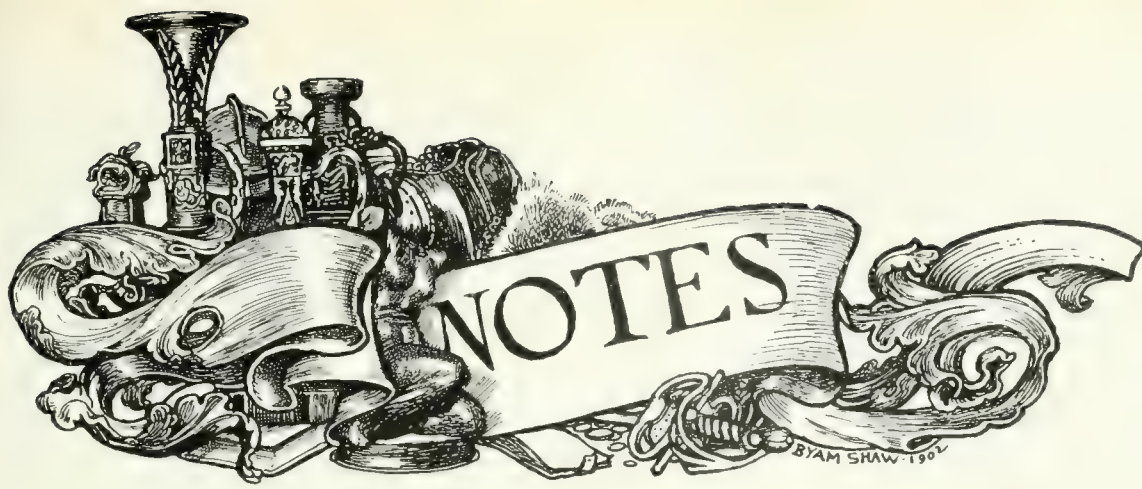


Two new surcharges are also to hand from Costa Rica, of which we give illustrations :—

1c. on 20c., lake and black.
"Provisorio Oficial" on 2c., orange and black.

Salvador favours us with a new type, of which only one value has yet been received, bearing a portrait, Don Pedro Jose Escalon. It is a pretty stamp of slightly larger shape than usual, and is perforated 11½.





THE Victoria and Albert Museum has recently acquired, and is now exhibiting, an interesting specimen of the neglected art of wood engraving for purposes of illustration. This is an original block engraved by Swain, from a drawing by G. J. Pinwell. The subject is a replica, with variations, of the well-known *Seat in St. James's Park*; which, under the title *A Seat in the Park*, was first published in "Once a Week," in 1869. In the same year a water-colour painting of the subject was exhibited at the Gallery of the Society of Painters in Water-colours. In 1870, Pinwell re-drew it upon wood, on a larger scale, and the block was engraved by Swain; but it was never used, and has now, fortunately, passed into the possession of the nation. There is a considerable difference in size between the replica and the earlier print. The former measured $4\frac{3}{4}$ by $7\frac{1}{2}$ inches only, the latter is 9 by $11\frac{1}{4}$ inches. It will be noticed that this involves a considerable change of proportions, the reason being that, while Pinwell has followed very exactly the details of his first composition, he has added considerably to the height of the

background. In the later print, this is carried up high enough to show the finial of the gatepost and portions of two lamps, which do not appear at all in the earlier. The treatment of the houses also shows variations. The drawing of the principal figures has not been varied in essentials, though there are some important changes in light and shade. For instance, the face of the little Scottish boy was originally unshaded, and on his tambourine, also, a large portion was left clear. The face of the soldier has been much more worked upon, and not improved by the operation, and that of the decayed gentleman in the centre has not the delicacy of handling, especially about the eyes, that it once possessed. Pinwell may have felt that his composition would be improved by the added height, and tried this as an experiment; which certainly is not entirely successful. At the same time, the result is of unusual interest from several points of view. Our illustration is reproduced from the wood-block itself, and the picture accordingly appears on the reverse. It is exhibited, with a proof which was taken before the ground was filled in with



UNPUBLISHED WOOD BLOCK

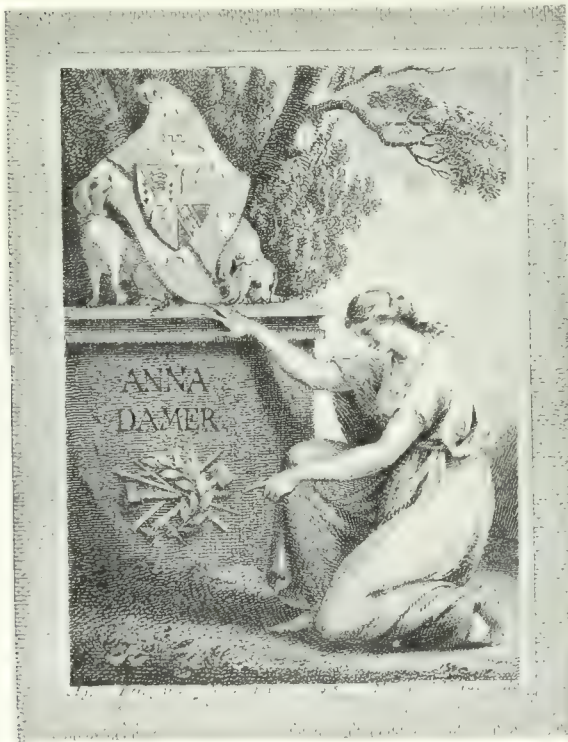
BY G. J. PINWELL (ENGRAVED BY SWAIN)

white, in order to display its qualities to better advantage, and also with a proof from the original block used in "Once a Week." —E.F.S.

THE Anna Damer book-plate is interesting both historically and artistically. Date, 1703.

Mrs. Damer, daughter of the Rt. Anna Damer Hon. Henry Seymour Conway, a Book-plate distinguished soldier and brother of the first Marquis of Hertford, was from an early age famed as a sculptress. A specimen of her work (the bust of Nelson), which she presented to the Corporation of the City of London, is now in the Guildhall. In 1767 she married John Damer, eldest son of Lord Milton, of Milton Abbey, Dorsetshire. With Agnes and Mary Berry she shared the friendship and esteem of Horace Walpole.

Her *Ex Libris* is a beautiful specimen of the pictorial book-plate of that period, designed by her friend, Agnes Berry. A graceful female figure, in flowing classic garments, who points to the name engraved on the masonry, forms the chief feature. The lozenge bears the arms of Damer with those of Seymour Conway, on a



ANNA DAMER BOOK-PLATE

scutcheon of pretence, and is raised upon a monument, guarded on either side by a dog.

THE funnel illustrated is of Irish silver, and Irish Silver Funnel about seven

inches long. Round the cup of the funnel is the following inscription:—

"Invented by Captain Brent Smith, July, 1722, and called by him a Protestant, and by others a BRENT." Though its history can be traced, its owner is quite ignorant of its original use. Perhaps some reader can throw some light on the matter.



IRISH SILVER FUNNEL

WE reproduce herewith an etching of some special interest to collectors of furniture and writers on that subject. It often happens that a Seventeenth Century Chair Maker the craftsman is lost sight of in the contemplation of his work; and there are so few examples available of early illustrations of artisans actually engaged in their occupations, that it seems well worth while to draw particular attention to those that exist and are accessible. The etching before us gives an admirable representation of a Dutch turner at work at his lathe. As is seen, he is actually turning the leg of a chair or of a spinning-wheel; examples of both these objects being conspicuous in the print. The lathe is of a primitive form, and its interest is heightened by the clearness with which the various tools are shown. This print is by Jan Georg Van Vliet, the pupil and assistant of Rembrandt. He is said, by Vosmaer, to have been born at Delft in 1610. His association with Rembrandt took place in the year 1631 and after. As all his dated etchings appeared in the period 1631-1635, it is fair to assume that



A DUTCH CHAIR MAKER

BY J. G. VAN VLIET

as about the time when the illustration was made. In this way we obtain a date for the chair, which is, perhaps, not quite that which would otherwise have been assigned to it. Two states of the print are mentioned by Rovinski (Atlas, 223); that illustrated being probably the second.—E.F.S.

THE illustration represents a chalice still preserved at the Parish Church of St. Berres, at Llanferres, Flintshire, and is interesting as being a rare, if not unique, example of Chester make during the period when the Provincial Halls were debarred from assaying and stamping Plate, *i.e.*, from 1696, on the introduction of the higher standard, to the year 1701, when the privilege was restored to the Provincial offices.

Previous to the year 1687 the Chester goldsmiths, under an ancient ordinance of the local Company, stamped plate wrought by them with their "touch" or mark only. Examples of this practice are to be found from the year 1570, the initials of the makers generally being used, varied in one instance by the use of a rebus on the maker's name. In the year 1687 the Chester Hall inaugurated a system of irregular date letters, which,

however, ceased with the letter F in 1696 on the introduction of the higher standard, and it then being illegal for plate to be locally assayed, the makers were compelled to go back to the ancient method of stamping.

The chalice at Llanferres would seem to be the only one so far met with during this period, although in a neighbouring church is a paten made and presented in 1699, and a few years afterwards was returned to Chester to be assayed and properly stamped when the power to do so was again vested in the Chester Hall. The chalice is $7\frac{1}{4}$ inches high. The bowl has straight, sloping sides with slight lip and angular base, and stands on a hollow, round stem having a domed foot and flat plate base.

The only mark (which is twice repeated) is the initials of the maker, R R, addorsed with a mullet below—the distinctive punch of Richard Richardson, who was entered as a member of the Chester Goldsmiths Company in 1697. This maker was the first of a family of six goldsmiths—three bearing the Christian name of Richard—who carried on a successful business in the City of Chester up to the beginning of the nineteenth century. His mark after the resumption of the date letters and assay marks in 1701 is easily distinguished by the peculiar and rather handsome shape of the shield, although the mullet below the initials is absent.

The chalice has an inscription on the bowl in cursive lettering—"The Gift of Alice Lloyd 1699 *Llanverres*," the spelling of the name of the parish being phonetic, as is frequently the case with inscriptions engraved by English goldsmiths of Welsh names. The peculiarity, however, of the capital



CHALICE AT THE PARISH CHURCH OF ST. BERRES, AT LLANFERRES, FLINTSHIRE
PHOTO BY W. H. WILLIAMS, WELL STREET, RUHRIN

letter L. following instead of preceding the small "1" is, however, unusual, although it also occurs on some London-made plate at the Parish Church of Llanrhydd, Denbighshire. There seems to be no doubt that this chalice was made in or before 1699, as the church records contain a memorandum of its presentation that year.

The "close period" for Chester goldsmiths, from 1606 to 1701, as well as the examples of local makers' works from 1570 to 1680, have been altogether neglected by the writers of works hitherto published on the subject of old silver plate, and this chalice throws an interesting light on the methods adopted during that period.

Old Alms Dishes

THE old parish churches form a happy hunting-ground for the connoisseur, and the searcher is frequently rewarded by coming across some antique work of rare value. Especially



DUTCH ALMS DISH, TIDESWELL CHURCH



ALMS DISH, HARTINGTON, DERBYSHIRE

is this the case if the trouble be taken to inspect the sacramental vessels and the dishes used for taking up alms. The latter are often of great age and somewhat crude workmanship, as in the example reproduced herewith from Tideswell, in Derbyshire. This is of Dutch origin, and represents the temptation of Adam and Eve in the Garden of Eden, with the following inscription thereon: — "Nyt sonder Godt ys van allen Schryltbren het slodt." (The key to all the Scriptures is, there is nothing without God.) A similar dish may be seen at Christchurch Priory, in Hampshire. The other example is from Hartington, a little mountain village in the Peak District, which gave the title to the Marquis of Hartington. The workmanship in this instance is more elaborate, the repoussé work being excellent in design and execution, whilst the sense of movement in the horses and their driver is vividly conveyed to the beholder.

OUR coloured illustration represents a delightful pastel portrait by the celebrated artist John Russell, R.A. It is of a certain Mrs. Best, the daughter of General Wood, and the mother of the late Mr. George Best, of Eastbury Manor, Compton, near Guildford, and it was at one time in the possession of her descendant, Miss Elrington, of Bishop's Waltham. The artistic repute of John Russell has been a matter of quite recent revival, and, in fact, until the monograph on this artist was published by Dr. Williamson in 1894, Russell's pastel portraits were but little esteemed, and the artist's name had been well-nigh forgotten. He deserved a better reputation, and within the past few years has most certainly come into his own again, as the charm of his wonderful pastel work is now fully appreciated, his portraits eagerly sought for, and when they occasionally appear at auction sales they readily command very high prices.

One of the charms of pastel work is the fact that it does not change in colouring, and this is peculiarly the case with the work of Russell. He compounded his own colours, preparing them with the utmost care, and their brilliance and quality is fully sustained down to the present day.

Russell was born at Guildford in 1745, and his earliest portraits were those of persons residing in or near the county town. It was amongst his neighbours that he made his first reputation, and when he became the rage they were glad to remind him of his early work and to give him further commissions in London. Hence it is that in several instances there are portraits by Russell of members of the same family, some painted about 1770, and others five-and-twenty years later. The artist was in many ways a remarkable man. He was a person of peculiarly intense religious temperament, and he left behind him a subjective diary which extends into a large number of volumes, and is written throughout in a complicated system of shorthand. A considerable part of it was translated by one of his descendants, and the completing part has been translated since. Unfortunately, it does not contain as much information respecting his art as critics would desire, but from it we can glean a good deal concerning the persons who sat to him, and his steady career of success. A great part of the diary is, however, filled with his own mental reflections, with reports of sermons which he heard, and of hymns which he admired, and with long religious disquisitions as to the state of his own mind.

He travelled about a good deal in England, especially visiting Leeds, York, Hull, and other important centres in the North of England, and at these places he stayed for some time painting portraits.

It was at Hull that he died of typhus fever in 1806, and there was buried.

We must refer our readers to the memoir of Russell for further information concerning this remarkable man. In the book is given a fairly complete list of his pictures, and reproductions of many of them. One of his most beautiful works is in the pastel room at the Louvre, and it is very greatly admired by all Frenchmen. Another typical work is the portrait of Mrs. Fitzherbert, and there are several of his pictures in the possession of the Crown. Some, however, of the most beautiful still remain in the possession of his descendants, and of these it is hardly possible to imagine a portrait more delightful than the one of his own two children, called "The Young Artists," which belongs to Mr. Frank Webb. His work is marked by very dainty execution, by brilliance of colour, and piquancy of expression. He was an absolute master of the difficult medium he made so specially his own, and in crisp handling of pastel he had no equal.—G. C. W

THE two colourprints by Henry Alken reproduced in the present number are typical examples of this famous sporting artist's work. "The Duke of Wellington and Hodge" illustrates what is believed to be a true episode in the life of the Iron Duke, and was engraved in *Sporting Anecdotes* under the title of "Turning the Man that Boney Couldn't Turn." Hunting one day, the duke, with a crowd of friends, found their road barred by a gate, before which in an aggressive attitude stood a stolid and bucolic yokel. "Open the gate, my man! Open the gate," said the duke. "Ni hi," said the countryman. "Master says no one's to pass through here." "But it's the duke," interposed one of the horsemen. "Us doesn't care," was the reply; "master says no one's to pass through." The duke, no way annoyed, laughingly tossed the man a sovereign and rode away with the parting words, "That's right, my man; always obey orders." The other print, "A First-rate Workman of Melton," speaks for itself.

THE reproduction of a portrait by John Downman in the present number represents Miss Danby, sister to Mrs. Harcourt and daughter of the Rev. William Danby, of Swinton. It is signed J.D., and dated 1779, and is from the collection of E. M. Hodgkins, Esq., who has in his possession a book containing twenty-seven similar portraits, which was at one time in the possession of Downman. John Downman also executed portraits of Miss Danby's brother and his wife.

THE Tweedmouth collection of Wedgwood, exhibited some months ago, opened the eyes of Messrs.

Wedgwood Museum Josiah Wedgwood & Sons to the fact that the Old Wedgwood in their possession should be collected and placed in a Museum to be open for the inspection of the general public. The specimens of the famous Josiah Wedgwood's work which they have now gathered together are unique of their kind.

Besides the original old vases made by Wedgwood and Bentley before 1795, there are countless waxes which Flaxman and other famous sculptors of those days actually worked upon with their own hands: there are the original moulds made from those waxes under the sculptors' instructions; there are the first clay patterns made from the wax models and moulds above mentioned; a great collection of old pattern books and account books showing Josiah Wedgwood's business transactions with such celebrities as George IV., the Duke of Marlborough, the Hon. Chas. Jas. Fox, the Rt. Hon. William Pitt, Lord Nelson, etc., who did not, it appears, always pay their debts; and last, perhaps the most interesting of all, we have opened out, and to a certain extent arranged, the original trials (6,000 and more) by means of which Josiah Wedgwood from 1750 to 1775 worked up his bodies and glazes from the crude productions which he found in vogue in 1750 to the beautiful wares commonly manufactured throughout the Pottery district by the end of the eighteenth century. It is not so much the fact that Wedgwood himself produced works of high excellence as it is that his knowledge, energy, and influence revived the Art of Pottery, which entitles him to lasting fame.

AT the Quest Gallery an artist of quite unusual capacity is making his first appearance before the public. Mr. A. Mease Lomas is a landscape painter who has cut himself adrift from all existing schools, and, after twenty years of unceasing experimental labour, has arrived at a method of expressing sunlight on tree and field and cottage which is entirely his own. His work may be described as the negation of impressionism, and yet it has nothing in common with the manner which is taught at the academic schools. His is the true decorative instinct that sees Nature in broad masses of colour, and as a well balanced pattern. But at the same time he has trained himself not to make any concessions to this decorative instinct, where faithful adherence to the facts of Nature is concerned. He lays his colour on in flat tones, but each tone has its right value, which is worked out to a nicety. The receding distances are

given, not by the softening of the outlines and blending of the tones, but by a reduction of the differences of the values. And the purity of the pigments, which are prepared in the right quantities on the palette, assures a luminous quality of the paint, which is peculiarly suitable for the rendering of sunlight effects.

THE Museum has recently purchased a pair of candlesticks of cast brass of the seventeenth century, decorated with floral designs on a black and white ground. They have very large circular plates between the stems and the bases, which seem to have been a characteristic feature of the period. There are two plain candlesticks of brass of this type in the Museum, and in the Kremlin at Moscow there is a very large specimen in hammered silver-gilt bearing the English hall-mark for 1663-4. These candlesticks are exhibited with the other English enamelled objects in the Prince Consort's gallery.

In the Architectural Court is the recently acquired cast of the bronze monument of Archbishop Ernst of Magdeburg (1464 to 1513), executed by Peter Vischer in 1497, six years before the prelate's death.

Some important additions have been made to the collections of architectural details in carved stone, through the generosity of Mr. J. H. Fitzhenry, who has presented four examples of French origin, dating from the time of Francis the First (1515 to 1547). They are exhibited at the north-west corner of the North Court. The most striking of them is a complete dormer window, standing some 20 feet high, from the Château de Montal, a ruined manor house situated on the high ground overlooking Saint Céré in the Department of Lot.

It was from one of these dormer windows, perhaps from this very one, that, as the story goes, Rose de Montal, forsaken by her lover, Roger de Castelnau, flung herself with the cry, "Plus d'espoir," a motto which is engraved on the pediment of the window now in the Museum. The sculptured ornament includes a beautiful frieze of scrolls, demi-figures and amorini disposed symmetrically on either side of a central cartouche; on the pediment besides the inscription are two projecting busts and the figure of a headless warrior holding his skull in his hand. The arms of Montal and Balsac are carved below.

The fourth example is a canopy for a statuette formerly in the church of St. Etienne du Mont at Paris. It is composed of delicate Renaissance work, betraying in its disposition traces of the Gothic style which even at that period were still apparent in French architecture.

LITHOGRAPHY numbers few masters among its exponents. It has suffered in the past by being exploited almost wholly for commercial purposes, so that great artists hesitated to use a medium associated by popular opinion with the mechanical reproduction of indifferent pictures, patterns for calico printing, and other matters where cheapness rather than beauty is the governing factor. The few who, like Whistler and Fantin Latour, seriously took up the pursuit, have produced results showing conclusively that lithography in capable hands is a perfect medium of artistic expression. Among the chief of their present-day successors is

Albert Belleruche, English by birth, though French in training and sympathy. His work is more often to be seen in France than in England; he is invariably represented at the New Salon, while in the English section of the Luxembourg may be seen his picture of *Le Printemps*.

In England his exhibits have been confined to a few examples at the "International" and other exhibitions; a one man show of lithographers a few years back at Goupil's; and a representative collection of both oil pictures and lithographs in the present spring at the Graves Galleries. In this Mr. Belleruche was seen at his best in both mediums. His oils included his beautiful *Ennui*, some striking portraits and figure subjects, and several of his delightful interiors, painted with a restrained palette, low in tone, yet full of the most exquisite passages of colour. Fine as were the pictures, the lithographs quite equalled them in interest. Of the sixty specimens shown, there was not one which did not reveal a thorough technical mastery of the medium employed, a knowledge of its limitations and capabilities, and a power to utilize them so as to obtain the most perfect result. This knowledge belongs to Mr. Belleruche by right of conquest, for as regards lithography he is entirely self-taught. He took it up originally as a means to fit himself to attain certain effects in painting, and falling under the fascination of the art, experimented at the stone and printing press, until finally he has become their master. Every process

in the making of a lithograph, from its drawing to its final printing, is done by his own hands. To this must be ascribed much of the peculiar charm of Mr. Belleruche's work. It is always appropriate to the medium, and could not be expressed better in any other.

Though there were one or two beautiful still life subjects in his recent exhibition, he more frequently occupies himself with figure subjects and heads, one of the latter being here reproduced. In these he instinctively avoids the pitfall of gaining a cheap success by striving after mere prettiness, or in gaining an appearance of finish by over elaboration of detail, and so sacrifice

that delightful feeling of spontaneity which is the essential characteristic of the best lithography.

Mr. Belleruche's studies of the nude, as, for instance, one of a female figure leaning on a harp, show with what certainty and economy of line he can express the flowing graceful curves of a perfectly shaped body; but he is no less successful where his model conforms less closely with artistic conventions. In *Repose* the figure of the girl asleep on the chair is meagre and attenuated, yet the subject is made artistically beautiful by the dignity and sincerity with which it is rendered and its fine tonal effect. In this latter quality Mr. Belleruche excels. He revels in rich deep blacks, imparting to them a luminous velvety quality, often attained by great masters of mezzotint, but rare in lithography.



A LITHOGRAPH BY A. BELLERUCHE.

A CORRESPONDENT writes:—

Sir,—With reference to the note on the above which appeared in the March number of *THE CONNOISSEUR*, I venture to point out that the inscription on the Great Mace, which is given as "D. D. Johannis Salwey Unus ex Aldermanis Villæ de Ludlowe 1692," is incorrect. It should read "D D Johannis Salwey Armiger Unns ex Aldermanis Villæ de Ludlow 1692."

Of course the second n in *Unns* is intended for u, and the æ in *Villæ* for æ. The Town Clerk informs me that the inscription was hurriedly copied with the mistakes that will be noticed. The letters R. C. are the maker's initials. The mace is an exceedingly fine specimen of the period and under the coronet, on the flat top, are the

Royal Arms of William III., with mottoes and supporters, and surmounted by a crown, which divides the initial letters WM for William and Mary and R.

Hall marks: London, 1692 3. HERBERT SOUTHAM.

THE Corporation Art Galleries are filled with an interesting collection of paintings by representative Artists of the Glasgow School and other Scottish Painters. There was a reception by the Mayor and private view on Monday, April 2nd, and the Exhibition will be open to the Public, free, for two months. Among others exhibiting are Messrs. John Lavery, E. A. Walton, E. A. Hornel, Macaulay Stevenson, David Gauld, David Neave and Alexander Jamieson. The latter has been assisting the Corporation in organising the Exhibition, and has carried out the hanging and other arrangements.

This show, following so soon on the interesting Exhibition of The Independents held at Messrs. Agnew's, is evidence of the increasing interest the public are taking in the work of the followers of the newer traditions in Art, and the Brighton Corporation are to be commended for being the first town, south of London, to invite this group of Artists to show their pictures. The example might be followed with advantage by other towns with suitable galleries at their disposal.

A MORE than usually interesting exhibition is now on view at the Doré Gallery, 35, New Bond Street. The work includes colour woodcuts, water colours, portraits, and landscapes, and the exhibitors are Mr. and Mrs. T. Austen Brown, Mrs. Martin White, and Mr. Carl Lindin. Mr. Austen Brown shows some beautiful and strongly painted portraits; Mrs. Austen Brown's colour woodcuts are distinctly original, both in feeling and design; Mrs. Martin White's pictures, in their bold treatment of the water-colour medium, are full of character and charm; while Mr. Lindin has some nocturnes painted in the dreamy twilight of the Swedish night.

As a companion volume to the author's *Chats on English China*, which, by the way, is shortly going into an enlarged edition, this is a useful and instructive handbook to the collector of old furniture. It has over 100 illustrations and a list of Sale Prices, together with a full Bibliography. It treats of English furniture from Elizabethan days, and shows with well illustrated examples the influence of the Italian, Spanish, Dutch, and the various French styles upon English designers. A fine series of types of Jacobean furniture illustrate the history of that favourite period to collectors. Chippendale, Sheraton, Hepplewhite, and the eighteenth century schools receive proportionate treatment. There is, too, a chapter illustrating forgeries and tricks practised on unwary buyers. Altogether the book is one that stands as the standard popular guide for the collector.

"Chats on old Furniture."
By Arthur Hayden,
Author of "Chats
on English China"
(Fisher Unwin)
5s. net

AN illustrated review of the book, *The History of Northamptonshire* (one of the series of "The Victoria History of the Counties of England") will appear in the July Number of THE CONNOISSEUR.

AN Index to the first 12 Volumes of THE CONNOISSEUR (September, 1901, to August, 1905), which has been in preparation for some months past, is now practically completed. As previously announced, this Index is thoroughly exhaustive, constituting a complete list of everything contained in the 48 numbers.

As all subjects have been carefully classified under their respective headings, the use of this Index should prove of much value to Librarians, Curators of Museums, Collectors, etc.

The Index, which is of uniform size to THE CONNOISSEUR, will be bound in a strong wrapper.

A limited number of copies only are being printed, and Applications and Subscriptions should be sent at once to

INDEX DEPARTMENT, "THE CONNOISSEUR,"
95, TEMPLE CHAMBERS, LONDON, E.C.

The price to Subscribers will be 10/-; after publication the price will be increased to 20/-.

Books Received

- Descriptive Catalogue of Lending Department at Hampstead Central Library.* 2s. 6d.
- More Famous Houses of Bath and District*, by J. F. Meehan. (Messrs. Meehan.) 12s. 6d. net.
- The National Gallery, London: The Flemish School*, by F. Wedmore, 3s. 6d. net; *The National Gallery, London: The Later British School*, by R. de la Sizeranne, 3s. 6d. net; *French Pottery and Porcelain*, by Henri Frantz, 7s. 6d. net; *Etchings of Van Dyck*, by Frank Newbolt, 7s. 6d. net. (Geo. Newnes.)
- Thomas Gainsborough*, by Sir Walter Armstrong; *The New Forest*, by C. J. Cornish. (Seeley & Co.)
- English Costume: (1) Early English*, by D. D. Calthrop. (A. & C. Black.) 7s. 6d. net.
- Handbook of Anatomy for Art Students*, by A. Thompson, M.A., M.B. (Clarendon Press.) 16s. net.
- How to Study Pictures*, by C. H. Caffin. (Hodder & Stoughton.) 10s. 6d. net.
- Stanhope A. Forbes, A.R.A., and Elizabeth Stanhope Forbes, A.R.W.S.*, by Mrs. Lionel Birch. (Cassell & Co.) 5s. net.
- Rembrandt, Parts III. and IV.*, by Emil Michel. (W. Heine-mann.) 2s. 6d. net.
- Le Peinture Française.* (Ancienne Maison Quantin.)
- The Values of Old English Silver and Sheffield Plate*, by J. W. Caldicott. (Bemrose & Sons Ltd.)
- Modern Bookbindings*, by S. T. Prideaux. (A. Constable & Co.) 10s. 6d. net.
- Bristol*, by Alfred Harvey, M.B. (Methuen & Co.) 4s. 6d. net.
- Dante Gabriel Rossetti*, by H. W. Singer, 1s. 6d. net;
- Francisco de Goya*, by Richard Muther, 1s. 6d. net. (A. Siegle.)
- Northern Notes and Queries* (Pub. by M. S. Dodds, New-castle.) 1s. 6d.



MISS DANBY

BY JOHN DOWNMAN, R.A., 1779

In the Collection of E. M. Hodgkins, Esq.



MR. HARRY QUILTER'S collection formed the most interesting of the April sales at Christie's, but an earlier sale in the same week (April 2nd), made up of miscellaneous properties, included several noteworthy drawings, among which were: Adam Buck, portrait of *Mrs. Mountain* playing a guitar, 15 in. by 11 in., 1802, engraved, 80 gns.; E. Dayes, *A Promenade*



in *St. James's Park*, 8 in. by 10½ in., 105 gns.; three portraits by J. Downman, each in an oval, 8½ in. by 7 in.: *Mrs. Broadhead*, in white dress with powdered hair, 310 gns.; *Mrs. Ward*, in grey coat with powdered wig, 80 gns.; and a gentleman in brown coat with powdered hair, 35 gns.; J. Hoppner, *The Fortune Teller*, in black and white, 22½ in. by 17 in., £26; and Sir J. Reynolds, *A Study for the Picture of Mrs. Lloyd*, 40 gns.

Mr. Quilter's collection of pictures, drawings, and engravings (April 7th and 9th) produced a total of £8,140 13s. for 302 lots. The owner of this collection has for many years taken himself rather seriously as an art expert, and there can be no doubt that his collection was of varied interest; but the interest was one which appealed almost exclusively to the student, and the pictures, with just two or three exceptions, were more remarkable for pedigrees than for quality. The mere fact that some of them came from the historic Doetsch fiasco of 1895 can hardly be regarded as a point in their favour; whilst H. G. Bohn, from whose sale in 1885 some of the others were obtained, appears to have limited himself, as a rule, to about 20 guineas in buying a picture. Even twenty years ago masterpieces by great artists were not often picked up at that limit. By far the most important picture in the sale was Gainsborough's *Repose*, a well-known *chef d'œuvre* of an

early evening scene, with a group of cattle in which an old white horse is contrasted with a black cow which appears in a shady spot near a fountain, a peasant lies asleep on the grass; this picture, which was presented by the artist to his daughter, Mrs. Fischer, as a marriage gift, was lithographed in December, 1824, by Richard Lane, and has frequently appeared in the sale room, e.g., British Gallery of Art, 1851, 900 gns.; E. Bicknell, 1863; J. Gillott, 1872, 900 gns.; James Price, 1895, 1,400 gns.; and H. Quilter, 1906, 1,100 gns.

The Quilter sale also included the following, in the order of sale: Ford Madox Brown, *Work*, 26½ in. by 38½ in., 1863, small replica of the picture in the Birmingham Gallery, painted for Mr. James Leathart, 390 gns.; Lucius Rossi, *Le Baiser*, on panel, 14 in. by 10½ in., engraved, 58 gns.; G. A. Storey, *The Minuet*, 36 in. by 27½ in., 44 gns.; two by G. F. Watts, *The Rainbow*, extensive view from high ground over a valley, above which hang heavy clouds and rainbow, 84½ in. by 46 in., painted in 1884, 400 gns.; and *Little Red Riding Hood*, small full-length figure of a little girl in red cloak standing in a landscape, on panel, 20 in. by 14¾ in., 90 gns.—both these pictures were exhibited at the Grosvenor Gallery and at Burlington House last year, the former was acquired at the W. Carver sale, 1890, for 510 gns. and the latter at the C. H. Rickards sale in 1887 for 85 gns.; F. Boucher, *Portrait of Madame de Pompadour* in white satin dress, standing in her boudoir, resting her left hand upon the keys of a piano, 23½ in. by 17½ in., 310 gns.—this was in the R. Williams sale, 1862, when it brought £30, and at the Clifden sale in 1895 it fetched 500 gns.; Spinello Aretino, *The Madonna and Child Enthroned*, with numerous angels, signed, on panel 66 in. by 36 in., 115 gns.—this work cost £7 5s. at the Howell Wills sale in 1894, and is one of the few pictures on which a "profit" has to be recorded; A. Bronzino, *Portrait of Leonora di Toledo*, wife of Cosmo di Medici, in rich dress with pearl necklace, her son at her side, on panel, 48 in. by 39½ in., 620 gns.—at the Hamilton Palace sale in 1882 this realised 1,750 gns., and at that of H. Bingham

Mildmay, 1803, 280 gns.; A. Mantegna, *Madonna and Child*, enthroned beneath an archway, St. Francis and St. Jerome on each side, and two angels playing instruments, on panel, 44 in. by 37 in., 135 gns.; from the Boddington, 1881 (92 gns.), and the H. Wills, 1894 (40 gns.) sales; Perugino, *The Madonna*, in red and blue dress, in the attitude of prayer, on panel, 21 in. by 17½ in., 110 gns.—from the Secretan sale, 1839 (330 gns.); L. da Vinci, *The Madonna and Child*, with St. Jerome and an angel holding a pair of scales, on panel, 20 in. by 25½ in., 210 gns.; P. de Koninck, an extensive view over a landscape, with a town on a river in the middle distance, figures and sheep on a winding sandy road in the foreground, signed and dated 1645, 56 in. by 67½ in., 750 gns.

this was in Mr. J. Pemberton Heywood's sale in 1893 when it realised 900 gns.; and Roger Van der Weyden, a triptych with three subjects illustrating the Crucifixion, saints and donors on the outside of the wings, 160 gns.—this was in the Howell Wills sale of 1894 and then fetched 130 gns. The second day's sale included G. J. Pinwell's original drawings for the illustrations to Jean Ingelow's "Poems," which varied from a few pounds up to 19 gns. each; a drawing by Sir J. E. Millais, *Lorenzo and Isabella*, 8 in. by 11½ in., 1848, £36; several by D. G. Rossetti, including *Meditation*, £22; and *Venus Verticordia*, 11 in. by 10 in., 44 gns.—both these were from the artist's sale in 1883.

Only two pictures realised three figures in the last sale before Easter (April 11th), when the unimportant collections of the late Mr. Louis Charles Lumley, of Porchester Terrace, and of the late Mr. James Boulton, of 13A, Great Marlborough Street, were sold: Le Brun, portrait of a Lady, in blue dress, with powdered hair, oval, 30 in. by 23½ in., £100; and Van Goyen, *A River Scene*, with a village, boats, and figures, 22½ in. by 37 in., 100 gns. The sale of modern pictures and water-colour drawings on Saturday, April 21st, was principally made up of the collection of the late Mr. Horatio Bright, of Lydgate Hall, Sheffield. The most important picture in this collection was a beautiful example of Sam Bough, a view of *Newhaven Harbour*, 40 in. by 50 in., which realised 660 gns.—this is clearly the picture which Bough exhibited at the Royal Manchester Institution in 1860, when it was priced in the catalogue at £100. There were also four pictures by T. S. Cooper, of which the first three were accompanied with the artist's pictorial certificates as to their authenticity: *Early Morning*, cattle, sheep, and goats in a pasture, 36 in. by 49 in., 1857, 155 gns.; *The Coming Storm*, 30 in. by 48 in., 1878, 95 gns.; *Two Cows and four Sheep* in a pasture, 20 in. by 30 in., 1876-7, 115 gns.; and, the most important of the four, *Canterbury Meadows*, cows and sheep near a stream, evening, 46 in. by 78 in., exhibited at the Guildhall in 1897, 280 gns. Several by J. F. Herring, senr., included *Winter*, a farmyard with horses, pigs, ducks, and pigeons, 27½ in. by 36 in., 1847, 100 gns.; the companion picture of a farmyard in summer, 75 gns.; *The Last Change Up*, 21½ in. by 29½ in., 1845, 85 gns.; and an *Interior of a Stable*, with a white horse, pigs, and pigeons, 17 in. by 23½ in., 52 gns.; B. W. Leader, *The*

Haymakers, 24 in. by 36 in., 1876-1904, 105 gns.; W. Muller, *Athens*, 41 in. by 68 in., 1843, 110 gns.; and J. Pettie, *The Laird*, 14½ in. by 24½ in., 70 gns. The sale on the following Monday (April 23rd) comprised some very interesting drawings, notably Sir E. Burne Jones, *Incubus*, 54 in. by 27 in., 1867, 340 gns.; two by Sir J. E. Millais, *The Town Crier*, 11½ in. by 16 in., 1850, 65 gns.; and an *Old Woman*, pencil drawing, 13½ in. by 10 in., 22 gns.; a long series by D. G. Rossetti, notably *Head of a Girl*, with green dress, on gold ground, 13 in. by 9½ in., 1850-65, 30 gns.; and *Head of a Lady*, chalk, 20½ in. by 15 in., 1873, 20 gns.; and a picture by H. Fantin-Latour, a portrait of the artist, in dark dress, 23½ in. by 19½ in., 250 gns.

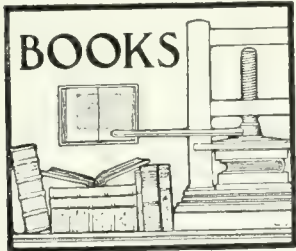
Two small collections of pictures and drawings, the properties of the late Mr. J. R. Lorent, who held an appointment in the firm of Messrs. N. M. Rothschild and Sons, and who was for many years a constant *habitué* of Christie's, and of the late Mr. Julian Senior, of 40, Hill Street, Berkeley Square, formed the greater part of the sale on Saturday, April 28th, when 152 lots produced a total of £7,852 4s. Mr. Lorent's property (68 lots realised £4,528 4s.) was chiefly remarkable for a number of drawings and pictures by Henriette Browne; of the former the most important example was *A Coptic Gentleman dictating to his Scribe*, 12 in. by 13 in., 38 gns.: this has twice before appeared in the market, at the Greenwood sale in 1878, when it brought £280, and at the Addington sale in 1886, when it was appraised at 68 gns. There were thirteen pictures of this accomplished artist (otherwise Sophie Desaux, she died in 1901), including the following: *The Jewish School, Cairo*, 21½ in. by 17 in., 1867, 460 gns. (this was in the H. W. F. Bolckow sale of 1888, when it brought 660 gns.); *Catéchisme*, 20½ in. by 17½ in., 300 gns.; *A Girl of Rhodes*, 38 in. by 28 in., 1867, 46 gns.; *Mr. Ducat*, 46 in. by 35 in., 1876, 48 gns.; *A Turkish School*, on panel, 11 in. by 9 in., 1870, 80 gns.; *L'Enseignement Mutuel*, 11 in. by 9 in., 160 gns.; and *The School*, 11½ in. by 12 in., 105 gns.; P. J. Clay's *Boats on the Scheldt*, on panel, 22 in. by 35½ in., 1864, 160 gns. (this realised 240 gns. at the W. A. Hammond sale in 1901); the nine by T. S. Cooper comprised: *Two Cows and a Calf* in a pasture, on panel, 13½ in. by 17½ in., 105 gns.; *Cattle and Sheep on the Banks of the Stour*, on panel, 18 in. by 13½ in., 1869, 62 gns.; and *A Cow and three Sheep near a River*, on panel, 10 in. by 15 in., 1861, 105 gns.; six by Edouard Frère, all on panel, including *The Young Cook*, 10½ in. by 8 in., 1850, 64 gns.; *Baking Apples*, 16 in. by 12½ in., 1861, 90 gns.; *A Young Student*, 10½ in. by 8½ in., 85 gns.; and *Reading the News*, 9½ in. by 8 in., 1862, 85 gns.; H. Kauppmann, *The Blind Fiddler*, on panel, 8 in. by 9½ in., 1876, 62 gns.; three by E. Van Marcke, *Three Cows in a Meadow*, near an old watermill, 10½ in. by 16 in., 540 gns.; *Going to Market*, 9½ in. by 12½ in., 350 gns.; and *Two Staghounds on a Leash*, on panel, 8 in. by 10½ in., 105 gns.; J. Sant, *Little Red Riding Hood*, 36 in. by 30 in., the engraved picture, 74 gns. (this was in the Prater sale of 1882, when it realised 135 gns.); and

E. Verboeckhoven, *Ewes, Lambs, and Rabbits in a Shed*, on panel, 24 in. by 28 in., 1840, 190 gns.

Mr. Senior's collection included Keeley Halswelle, *Arundel Castle*, 23½ in. by 35½ in., 1889, 105 gns.; Lord Leighton, *Farewell*, a full-length figure, less than life-size, of a girl in purple and brown drapery, on a marble terrace, looking back, with her left hand raised to her chin, 63½ in. by 26½ in., exhibited at the Royal Academy, 1893, 610 gns.; Sir J. E. Millais, *Grace*, a three-quarter figure of a girl in fancy costume, with brown coat, large hat, and powdered hair, her right hand holding a long walking stick, 56 in. by 34 in., exhibited at the Royal Academy, 1891, 460 gns.; J. Hoppner, portrait of *Miss O'Neil*, in grey dress, oval, 23 in. by 20 in., 155 gns.; Sir T. Lawrence, portrait of *Mrs. Fitzherbert*, in dark dress with fur cape, a red riband in her hair, 180 gns.; W. Owen, portrait of Mrs. Robinson as *Perdita*, in white dress, with black lace shawl, a white kerchief round her hair, 23½ in. by 18½ in., 75 gns.; and G. Romney, *Supplication*, a head of Lady Hamilton, 18 in. by 15½ in., 65 gns. The unnamed properties included a black and white drawing by F. Walker, *The Woman in White*, done in 1871 as a poster for Wilkie Collins' dramatised novel, 85 in. by 51 in., 32 gns.; and a picture by L. B. Hurt, *Leaving the Hills*, 30 in. by 50 in., 120 gns.

THE extraordinary collection of leaves taken from early printed books, to which reference was made last

month, was formed by Mr. Von Holtorp, who for half a century has been accumulating and arranging specimen pages of nearly all the old printers of Germany, France, Italy, England, the Netherlands and Spain, Xylographic illustrations,



Colophons, Devices, Portraits, Woodcuts by old masters, and other memorials of the printed book, which he happened to come across during the course of his very protracted search. Each specimen was mounted on thick cardboard and arranged in chronological order, with notes of identification, so that it was possible to trace, as from a bird's eye view, the progress of printing in each particular town represented. The auctioneers divided the collection into twenty distinct lots, and the total amount realised was £742 15s. Such is a precise and cold-blooded report of the sale of this extensive assortment of relics. Difficult and perhaps impossible to form again, and undoubtedly of high educational value, there is nevertheless something about this as about all collections of the kind which does not commend itself as a general rule to the bookman of the twentieth century.

Mr. Holtorp collected the material for his memorial wisely and judiciously, and under his lead no objectionable results would be at all likely to follow, even if a fresh collection were contemplated or indeed actually in course

of formation. No perfect book would be mutilated to attain the contemplated end: everything would be achieved by rule and cemented by patience. But not one collector of this kind out of a hundred would care to labour in such a field for fifty years, even if he were certain of living that length of time. The vast majority would choose the royal road, and no book, perfect or otherwise, could be accounted safe when it once fell into their hands. If they wanted a title page or an illustration to fill some hiatus or other, they would take it, and, like John Bagford, leave a mountain of poor and broken bankrupts in their train. For this reason the collecting of title pages is not to be encouraged. This particular collection, however, is deserving of the highest commendation, and is a lasting tribute to the knowledge possessed by its founder, no less than to his painstaking research and unrivalled skill.

An instance of the extraordinary rise in the commercial value of books of a certain class is afforded by *Shakespeare's Jestes*, an 8vo without imprint or even a title page, which is supposed to have been printed about the year 1750, and never published by the compiler, though several later editions saw the light. The original unpublished edition is one of the scarcest volumes in the whole range of Shakespeariana, and yet Mr. Halliwell-Phillipps's copy, the actual one sold on a late day of March for £45, realised no more than £1 15s. in 1859. Another work "in the same galley," so to speak, was an imperfect copy of the second edition of *Titus Andronicus*, 1611, 4to, which realised £106. A much better copy sold for £35 in 1889. It will be remembered that the only copy known of the first edition of 1594 was sold privately last year for £2,000. Such books mount up in the scale by leaps and bounds, and it is impossible to say that any record will not be broken at any moment. This five days' sale, which, as we said last month, commenced on March 27th, was represented by 1,179 entries in the catalogue and realised a total sum of £6,398 8s.

Just before Easter another very extensive assortment of books was dispersed at Sotheby's. They came from the libraries of the late Mr. Thomas Reader, one of the partners in the well-known publishing house of Longmans, Green & Co., the late Colonel Lowsley and other gentlemen, the full complement of 1,856 lots realising £2,546. There were two copies of Mr. George Meredith's *Poems*, published by John W. Parker & Son, of the Strand, without date (but 1851), and each of them realised £25 10s. (original cloth, uncut), while a presentation copy of Edward Misselden's *Free Trade*, 1622, 8vo., brought £16 5s. (vellum). Twenty years ago this book was worth a couple of pounds at the most. It is a curious treatise in close and strange touch with one of the great political questions of the present day. The author was a London merchant who nearly three centuries ago hit upon what he considered would prove a remedy for the badness of trade from which he and others were at the time suffering intensely. He called his book *Free Trade, or the Meanes to make Trade flourish, wherein the Causes of the Decay of Trade in this Kingdom are discovered*. He had an enemy, one Gerard Malynes, an old Dutch

merchant, and the two belaboured each other in pamphlets, each perfectly satisfied to the last that he was in the right. Were they alive now, they would assuredly begin again. This Sale, though extensive enough, was not very important, nor is it necessary to enlarge upon it further. One book must, however, be mentioned, as it has not been seen in the auction rooms for nearly four years. This is Lovelace's *Lucasta*, 1649, 8vo., containing a frontispiece by Faithorne, disclosing a lady, probably Lucy Sacheverell, sitting beneath a tree. This copy, though not immaculate, realised £26, as against £4 12s. 6d. obtained in June, 1902, for another copy but little, if any, inferior.

The Sale held by Messrs. Hodgson on March 20th and following day was referred to somewhat at length last month, though we omitted to refer on that occasion to a very interesting old-time book, now in considerable demand. This was a fine and perfect copy of Bury's *Coloured Views on the Liverpool and Manchester Railway*, with descriptive particulars serving as a guide to travellers, 1833, 4to. This is one of the most interesting volumes in early Railway Literature, and this particular copy was unusually complete, as it contained three large folding plates which are often missing. As a rule there are but thirteen coloured views, together with eight pages of letterpress, incidentally describing the first-class carriages as being in the shape of stage coaches, each appropriately lettered with a name. One of the folding plates shews four of these coaches being drawn by a primitive engine named "Jupiter." The passengers' luggage is deposited on the roof of each coach, the guard sits on an elevated seat on the last coach, while a picnic party occupies an ordinary road carriage, which has been fastened to a truck and brings up the rear. First-class seats were numbered in these early days, and had to be booked, like the stalls of a theatre. The price realised for this copy was £16. Six only of the views sold for £5 in January, 1903, and an example containing, as usual, but thirteen plates, for £13 in the same month of 1902.

The library of the late Rev. W. E. Begley, sold by Messrs. Sotheby on April 19th and two following days, contained many interesting and scarce works on witchcraft, sorcery, and alchemy, writings by founders of sects, as, for example, Joanna Southcott, and books on Mormonism, Swedenborgianism, and the like. Nevertheless, the prices realised were very small, only about £800 being obtained for more than 1,100 lots in the catalogue, many of them containing half-a-dozen volumes at the least. The most interesting work from a purely literary point of view was the *Novæ Solymæ libri sex*, printed in 1648, and ascribed by Mr. Begley to Milton. It was published anonymously, and Mr. Begley published a new and critical edition only last year, setting forth his arguments in favour of Milton's authorship, with an English translation. This book, in its original vellum binding, together with the original manuscript of Mr. Begley's translation and arguments, realised £16 5s. Were the authorship of this work recognised so universally as to be beyond the necessity for argument it would certainly have sold for much more.

A number of miniature books, including *The Mite*, about $\frac{1}{2}$ in. by $\frac{3}{4}$ in., the smallest book ever printed in "Brilliant" type, though by no means the smallest of all, realised on the average about 35s. each, and the *Souldier's Catechisme*, 1644, 8vo, £5 10s. This was composed for the use of the Parliamentary soldiers, and was carried with them in their knapsacks, as was Edmund Calamy's *Souldier's Pocket Bible*, printed the year before. Both tracts are very scarce, the latter especially, only two copies being known to have escaped the ravages of time—one in the British Museum and the other in the United States. On looking over the catalogue of this sale we are not surprised that the total amount realised was small. It is true that many of the books look good, but when critically examined they invariably prove to belong to comparatively unimportant editions, or rather, let us say, to issues upon which the fastidious bookman has not as yet set the seal of his approval. Edition counts for nearly everything now, and the collector who was not too particular in obtaining the very best or none, might have picked up many desirable volumes at this sale for a trifle. Perhaps he did, though the booksellers were most in evidence so far as we could judge.

Messrs. Puttick & Simpson's sale of April 19th and following day was not very important—the same firm held a much better one on the 30th, which will be referred to later on—and Mr. Harry Quilter's collection of books, disposed of with other properties, by Messrs. Christie, Manson & Woods, was noticeable mainly for the manuscript *Horæ* and other service books, some of them containing fine specimens of illumination. It is always difficult to describe manuscripts of this class without the aid of illustrations as so much depends on the style of writing adopted and the quality as well as the design of the paintings. Some of these old illuminated MSS. are very curious, as for instance that disclosing what the French call "L'art de Babouinet," belonging to the late Rev. Walter Sneyd, of Keele Hall, Staffordshire, which sold at his sale in December, 1903, for no less than £2,500. Though the importance of a manuscript does not depend upon its size, it may be mentioned incidentally that this one measured but $4\frac{3}{4}$ ins. by 3 ins. The designs were highly exceptional, hence the price. As a rule old manuscripts, or at any rate those executed after 1480, when the art commenced to decline, show variations in plenty, but not much originality. A certain design of, say, scrollwork will be copied, with variations, over and over again, and even the scene disclosed by some miniature will at last become familiar in altered forms.

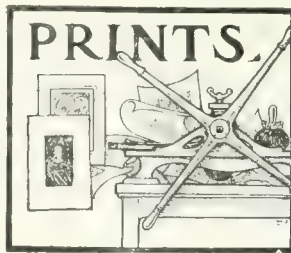
The sale of the Nelson Memorandum of the plan of Trafalgar, which enriched a London 'bus-driver to the extent of £3,600, will be well remembered, as it only occurred a few weeks ago. Possibly the wide publicity given to this occurrence led to the sale of the French official report on the same Naval battle with the manuscript plan, in which the French and Spanish ships are shown in single column with three British columns in red, led by the "Victory" and the "Royal Sovereign." This "lot" realised but £40 at the same sale. As Dr. Johnson might have said, as £3,600 is to £40, so is

the importance of the English version of this historic fight to the account of it as given by the French. The truth is, however, that there is no accounting for prices. Mr. Quilter himself showed, a little while ago, and we think conclusively, that auction prices of works of art and *à fortiori* of relics, depend to a very great extent upon extraneous circumstances, and that it is absolutely impossible to point with the finger to this or that and say with confidence that it is worth so much and no more nor less. With books, or rather most books, the fact is otherwise, there being, as a rule, many copies of the same work in existence.

Messrs. Hodgsons' sale of April 25th and two following days contained some good books to which it is necessary to refer before this account of the month's book sales is brought to a close. The first work to attract special attention was *Tristram Shandy*, the first two volumes only of the original edition, printed at York in 1760, or as Lowndes has it in 1759. Horace Walpole condemned this work as "a very insipid and tedious performance," but this opinion did not prevent these two volumes from realising £83. The first edition of *Tristram Shandy* is complete in 9 vols., 1760 (or 1759)-1767, worth, as a rule, some £15 or £20, though prices vary very much according to condition and binding. The reason why these two volumes sold for such a large amount was because the edges of the leaves were entirely untrimmed, a circumstance so excessively rare as to be practically unheard of. If any proof were needed at this time of day of the folly of cropping the edges of books when it is found necessary to rebind them, we have it in this singular example of an inflated price. This must have been what we have called elsewhere a "trial copy," for the publisher issued the work with cut edges and in full calf. This one was in half calf with marbled paper sides.

Shelley's *Adonais*, bearing the imprint "Pisa, with the types of Didot, 1821," is, of course, a very scarce book, as only a very limited number of copies were printed. That a copy in crushed levant morocco, with the original blue wrappers bound in, should realise £44, calls for no comment, the price being about what would have been expected. This small 4to contains title, preface (3-5) and text, pages 7-25. Other amounts realised at this sale included £15 5s. for Goldsmith's *The Traveller*, 1770, and *The Deserted Village*, 1770, both first editions, bound up in old half morocco, with another piece, quite unimportant, £27 for Rowlandson's *Loyal Volunteers of London*, royal 4to, 1799, and £57 for a series of American tracts bound up in one volume. Rowlandson's work contained the coloured emblematic title page and 86 plates, all coloured and some of them heightened with gold, and was, moreover, uncut as issued. The *Americana* comprised ten pieces, one of them *The Acts of the Province of Maryland*, 1756, with Benjamin Franklin's Autograph on the title page. This collection must at one time have been regarded as possessing little or no interest, as the binding of the volume was of a very ordinary character, and lettered, moreover, "Tracts Political No. 1" in the most casual manner.

THE sale of the third and concluding portion of the Truman collection of engravings and drawings which occupied Sotheby's rooms from the 23rd to the 28th of April, was of a far more satisfactory nature than the first two portions, the total realised falling just short of £3,000. In all, this dispersal, which extended over eleven days, produced



the sum of £0,233 for 1,757 lots.

The chief items were sold on the ninth day which included a fine proof before any letters of *Mary Duchess of Ancaster*, whole length, by J. McArdell after Hudson, with full margin and the inscription space uncleaned, which made £450; an early impression of Jones's mezzotint of *Signora Baccelli* after Gainsborough, before the alteration in the address, went for £105; and a proof before letters, with large margins, of *Elizabeth Stephenson* by W. Dickinson after Peters, realised £100.

AN interesting relic of Napoleon was sold at Sotheby's rooms on the 5th of April, at a sale of coins and medals from various sources. It consisted of a **Napoleonic Relic** Trial piece in lead, from the die of the original and rare Napoleon medal relating to the invasion of England. The dies of this medal were engraved in Paris at the time when Napoleon was preparing his expedition against England, and after taking London (?) they were intended to have been used there. The medal was never struck and this impression is the only one in *lead* known. It realised £21.

THE sales at Christie's during April opened with the dispersal of a fine collection of miniatures, enamels, snuff-boxes, watches, and carvings in **Miscellaneous** ivory formed by the late Lady Currie.

The chief prices were obtained for the miniatures, many of which were of extreme excellence. First among them was a miniature in gouache by Isaac Oliver, signed with the monogram IO, of Henry Prince of Wales, eldest son of James I. The Prince is represented three-quarter face turned to the right, his hair, naturally curly, brushed from his forehead; he is caparisoned in armour, richly engraved and gilt. This miniature, painted on a playing card, in a turned ivory case, realised £924. Other important lots were a miniature by Hilliard, presumably Lady Arabella Stuart, at one time in the collection of the Dowager Duchess of Leeds, which made £357; another of H.R.H. George Prince of Wales, signed at the back with initials R.C., and the date 1787, went for £315; and a miniature of a gentleman, by Isaac Oliver, viewed three-quarter face, inscribed and dated 1589, was knocked down for £210. On April 5th and 6th was dispersed the collection of objects of art formed by Mr. Harry Quilter, the two

days' sale realising about £6,250. The most important item on the first day was a two-handled rock crystal cup, engraved with *Orpheus charming the Beasts*, a fine specimen of German work of the latter part of the 16th century, which realised £567. This piece was at one time in the collection of Sir Julian Goldsmid, and at his sale was sold for £92 8s. In addition to the cup before mentioned several other carvings in rock crystal made good prices. A hexafoil bowl, Italian, early 17th century, from the Josef collection, made £110 5s.; a cup and cover of the same period, mounted with silver gilt, went for the same figure; and £105 purchased a shell-shaped cup, of smoked crystal, carved with foliage, which was also at one time in the Josef collection. The only notable lot on the first day amongst the porcelain and pottery was a Deruta ware dish finely painted with a portrait bust of a lady, 16½ inches in diameter, from the collection of Lord Hastings, which was knocked down for £84. Only two other items need be mentioned, these being two panels of old Burgundian tapestry of the third quarter of the 15th century, probably altar frontals, which realised £346 10s. and £378 respectively. Little of importance was sold on the second day, the only lot of note being an Elizabethan silver chalice and paten, with the London hall mark of 1568, and maker's mark I.P., in a shaped shield, 5 oz. 19 dwt., which was sold for £98.

Two small but exceedingly interesting collections of porcelain, and some arms and armour were sold at Christie's rooms on the 10th. As a whole the prices obtained were moderate, but a *famille verte* octagonal vase and cover, 19 inches high, of the Kang-He Dynasty, realised £204 15s. There were two suits of armour sold, one, a Spanish suit of the third quarter of the 15th century, making £210 10s., and the other comprehensively of the latter part of the 15th century, marked with an impressed W., probably used by Worms, of Innsbruck, going for £357. There was also some old English and other furniture from various sources sold, including a Chippendale settee, with double carved back, on straight legs with stretchers, £105; and an arm-chair by the same maker, with short carved back, and with scroll arms and legs carved with shells and foliage, £283 10s.

Little else of importance was sold at Christie's during the month with the exception of a few snuff-boxes on the 25th and 27th. On the 25th a Louis XVI. oval gold snuff-box, set with diamond bars on a blue enamel ground, and the lid enriched with an oval enamel plaque, painted with a *Sacrifice to Venus*, made £357, and on the 27th one of the same period, the lid enriched with

an oval plaque containing Watteau figures in pink on a pale green ground, went for £370, and a Louis XV. box, enamelled *en plein* with Teniers subjects, realised £420.

When one has mentioned two Irish potato rings sold on the 26th one has exhausted the notable silver items that appeared in the sale room during April. The first of the rings, by Thomas Johnston, with the Dublin hall mark 1765, 7 ozs. 13 dwt., made 215s. per oz., and the other, with the Dublin hall mark for the preceding year, by Matthew West, 11 ozs. 7 dwt., made 155s. per oz.

THE sale of coins and medals held at Messrs. Glendining's rooms on April 30th and May 1st contained many



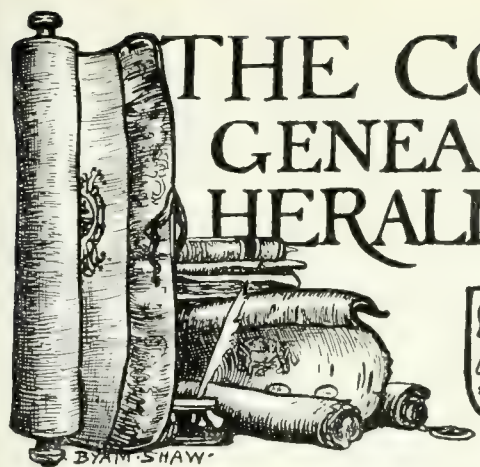
items of considerable interest, the catalogue including the collection of a member of the British Numismatic Society. Of the coins the chief were: a Charles I. Bristol half-crown, 1644, £12 10s.; a three pound piece of the same reign, of the Oxford mint,

£10 2s. 6d.; a James I. thirty shillings, £8 15s.; a Charles I. Tower shilling, £8; a Commonwealth pattern half-crown by Blondeau, £10 10s.; and a Cromwell broad by Simon, £7 10s. A few tokens were also sold, the most notable being a Birmingham Workhouse sixpence in copper, slightly scratched on reverse, but otherwise in fine preservation, weight 5 oz. 6 dwt., which made £9 15s.; and a Nantyglo Iron Works token, 1811, value five shillings, for which £4 was given.

The best prices obtained amongst the medals were: £6 15s. for a Military General Service medal with eight bars; another with nine bars made £6 10s.; a Naval General Service medal for Gluckstadt, 5th January, 1814, went for £7 15s.; an officer's gold medal for Seringapatam, 4th May, 1799, realised £12 10s.; and an officer's silver gorget, engraved with monogram G.R. and crown, the Buffs, was knocked down for £5.

At the same rooms, on April 24th and 25th, was sold a collection of postage stamps, including a portion of the general collection of the late Mr. W. S. Westoby. Amongst the European items the chief was a Roumania, 1856, 27 p. blk. on rose, cut square, £23. The best African stamp was a Southern Nigeria, King's head issue, single wmk. £1 mint, which made £6 15s.; a Buenos Ayres, 1858, 4c. violet, a fine copy, realised £4 5s.; and a New Brunswick 1s. violet went for £8 15s.





THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

502 (Derby).—The Seal is much worn and it is consequently difficult to identify the arms with certainty. They appear to be: *Argent, fretty gules a chief azure. Crest, a unicorn's head erased argent armed or.* These are the armorial bearings of the ancient Cumberland family of Curwen of Workington. Camden refers to Workington as "now the seat of the ancient knightly family of the Curwens, descended from Gospatric, Earl of Northumberland, who took that name by covenant from Culwen, a family of Galloway, the heir whereof they had married." Sir Christopher De Curwen, of Workington, who was a descendant of Patrick De Culwen, Lord of Culwen, in Galloway, represented Cumberland in Parliament and served as Sheriff of that county in the reign of Henry VI. His great-great-grandson, Sir Henry Curwen, of Workington, was M.P. for Cumberland in 1552, and again in 1558, and he it was who afforded an asylum in his house to Mary Stuart when she sought the protection of England.

603 (Bowden).—Sir William Browne was born in 1558 and was the only son of Nicholas Browne of Snelston, Co. Derby, by Eleanor, his wife, daughter and heiress of Ralph Shirley of Stanton Harold, Co. Leicester. As one of the old Low Country Captains, he served in Flanders almost from the beginning of the war, and had charge of the surprise of Gravelines in 1586, where he was made prisoner. Queen Elizabeth appointed him Lieutenant-Governor of Flushing, and he received the honour of knighthood from James I., which was conferred on him at the Tower, March 15th, 1604-5.

607 (London).—Sir J. Wolley, who was a member of the Privy Council in the reign of Elizabeth, was the son of John Wolley by a sister of Sir Walter Buckler, of Causeway, Co. Dorset, and came of a family which had been settled in that county since the time of Henry III. He was appointed Latin Secretary about 1580; succeeded Sir Amias Paulet in the Chancellorship of the Garter in June, 1580, and was knighted three years later. His death took place in March, 1595-6.

611 (Baltimore).—Thomas Peyton, of Rougham, Norfolk, Lord of the Manor of Wicken, was, it appears, born in 1616, and died 1683. He was buried at Bracon Ash Church, Humble Yard Hundred, Co. Norfolk, where there is a slab in the chancel, with two shields impaling the arms of Peyton and Yelverton, "for Thomas, youngest son of Sir Edward Peyton, Baronet of Iselham, Cambridgeshire, and his second wife, Jane, daughter of Sir James Calthorpe, of Basham, and wid. of Edward Thimblethorpe. He married two wives; first a daughter of William Yelverton, of Rougham, and second, the widow Hacon. He was born in 1616, and died October 12th, 1683." Robert Peyton, of Gloucester County, Virginia, born about 1640, and who left male issue, was his second son by his first marriage.

621 (Paris).—An article appeared in the *Journal of the Royal Historical and Archaeological Association of Ireland*, for October, 1883, entitled "Stemmata Carrollana, being the True Version of the Pedigree of Carroll, of Carrollton, and correcting that erroneously traced by Sir William Betham, late Ulster King of Arms," by *Frederick John O'Carroll, barrister-at-law*. This genealogy deduces the descent of the family, through numerous generations, down to Daniel O'Carroll, of Litterluna, who had four sons: Anthony, who died 1724; Charles, of the Inner Temple, London; Thomas; and John, who died in 1733. It was Charles, the second of these sons, who emigrated to America, and was the founder of his line in Maryland. His official connection with that colony began in 1688, when he was appointed, by Lord Baltimore, Attorney-General for Maryland.

627 (London).—Walter Montagu, the second son of Sir Henry Montagu, first Earl of Manchester, having joined the Church of Rome, retired into a French monastery, but soon coming under the notice of Mary de Medicis, he was by her appointed Abbot of St. Martin's Abbey, near Pontoise, in the diocese of Rouen. In 1643 he was sent to England with important despatches, but at Rochester was taken prisoner, and for four years remained in confinement, when by a vote of Parliament he was banished the country. His death took place in 1670, and he was buried in the Church of the Hospital of Incurables, Paris.

ANSWERS TO CORRESPONDENTS

For conditions, see Enquiry Coupon.

Armour. Copy. 7,245 (S. Lincoln).—Your photograph shows a copy of a late fifteenth-century suit, apparently of very poor quality. It is not worth more than £8 to £10 second-hand. A suit could be bought new in Paris for about £15.

Books. Ramsay's Poems, 1721.—7,226 (Peebles).—A new edition of this work is not worth more than 30s.

Times Newspaper. 7,560 (Westbourne Grove).—If your newspaper is one of the original issue, and not a reprint, it is worth 2s. 6d.

A' Beckett's History of England, 1848.—6,987 (Gloucester).—The value of your copy of this work is about £2.

Arabian Nights, 1839.—7,267 (Gloucester).—This edition is worth about 25s.

Milton's Poems, 1828. 7,414 (Marylebone).—This is not worth more than £1.

"Picturesque Views," by Robson.—7,191.—The value of this book is about 30s.

Pilgrim's Progress, 1760.—7,331 (Harrington).—The value of this edition does not exceed a pound or so.

British Gallery, 1818.—7,412 (Willingdon).—If your edition is large paper it is worth from £15 to £20. The small paper edition is worth less than half this amount. The large paper edition was published at £150.

Pope's "Essay on Man."—6,799 (Aberdeen).—Worth a pound or so. Thackeray's "Kirkcubury," 2nd edition. Not more than £1. History of the Testament, 1703. Must see this book.

7,667 (Wimbledon).—None of the books on your list have much importance or value.

Lanbergu Opera.—7,288 (Belfast).—Your edition is too late to possess a great collector's value.

Dickens' Works, etc.—7,012 (York).—The list of books you send us is not worth more than a sovereign or so.

Engravings.—"A Venetian Boy," after Sir Joshua Reynolds.—6,678 (Ivybridge).—This is worth £4 or £5. "Master Caulfield" only about 30s.

"Belshazzar's Feast," by Martin.—6,677 (Southsea).—Your print is of small value, about 12s. to 15s.

"The Misers," after Quentin Matsys.—6,681 (Ilford).—The only prints of this subject known to our expert are mezzotints engraved by R. Earlom. The large plate is worth £5 to £6, the small one about 30s. Your print is probably of no importance.

"Mrs. Fitzherbert," by G. Conde, after R. Cosway.—6,681 (Banchory, N.B.).—Your print might be very valuable, and should be sent for examination.

"Lady's Maid Soaking Linen."—6,689 (Marlborough).—This print is of small value, about 10s.

"The Affectionate Brothers," by Bartolozzi, after Sir J. Reynolds.—6,694 (Manchester).—Fine impressions in brown bring from £20 to £30, but there are many facsimile reproductions in existence.

"Mrs. Siddons as The Tragic Muse," by Howard, after Sir J. Reynolds.—6,693 (Sheffield).—In good condition, this print should realise about £12.

"Death of Nelson," by W. Bromley, after A. W. Bevis.—6,731 (Worcester).—The market value of this print is about £3. The other engravings you name would fetch very little, say 15s. to £1.

"The Wanton Girl"; "The Mischievous Boy."—6,808 (Stone).—We believe these subjects are engraved after Westall, but your prints would have very little commercial value in their present state.

"The Warrener," by W. Ward; "Feeding the Pigs," by J. R. Smith. 6,810 (Grantham).—We should advise you to let our expert examine your prints, as if genuine they might be worth as much as £100.

Etching by Robert Macbeth.—6,822 (Wakefield).—This is worth £3 or £4.

Coloured Print by W. J. Strayer, etc.—6,828 (Swords, Co. Dublin).—The prints you mention might be very valuable. Send them for our expert's inspection.

Mezzotint Portrait of General Sir Arthur Wellesley, by Barney, after Hoppner.—6,834 (Leeds).—The value of this print is about £2 to 50s.

"Lady Hamilton as 'Circe,'" after Romney.—6,866 (Hendon).—Your print might fetch £5 or £6.

"Cottagers" and "Travellers," by W. Ward, after Morland.—6,862 (Alderley Edge).—These may be of considerable value, if genuine. Send for examination.

"The Duke of Portland," by John Murphy, after Sir Joshua Reynolds. 6,861 (Thentford).—Fine impressions of this portrait are worth £5 or £6.

"He Sleeps," by P. W. Tomkins.—6,869 (Woolwich).—From the photograph you send, your print does not seem to be a fine impression, and it has no margins. We should consider its value, therefore, to be about £5.

"The Travellers," by W. Ward, after Morland.—6,676 (Leicester).—Original coloured Morlands are so rare, that there is every likelihood of yours being a reprint. A genuine print in fine state would be worth about £30, but if a reprint the value is not more than 12s. to 15s.

"Lavinia, Countess Spencer," after Sir Joshua Reynolds. 6700 (Jersey).—You do not state whether your print is in colours. If so, it would be worth about £40, but if in brown, about £15 to £20.

Query. 6701.—The title of your print is "Ma Chernise Baile," and its value would be about £10 to £12.

"The May Queen."—6803 (Sunderland).—The print you describe is not in demand, and has very small value.

"Mrs. Cosway," by L. Schiavonetti, after R. Cosway. 6805 (Cheltenham).—If a good impression, this would be worth about £8 to £10.

Objets d'Art.—Blue John Spa.—6,742 (Egerton Terrace, S.W.).—Judging from the photograph, your vase appears to be a fine piece, and should be worth about £30.

Crystal Cup.—6698 (Addlestone).—Your cup is probably 18th century, and might realise £15 to £25, but it is impossible to give a reliable opinion without seeing it.

Pottery and Porcelain.—Fruit Dish.—6,695 (Belfast).—We do not think your piece of china can be Worcester, but it is impossible to value it without seeing it.

Sèvres.—6,784 (Hanwell).—Your cup and saucer is Sèvres, dated 1847, the period of Louis Philippe. The value is about £2.

Cow.—6,698 (Seymour Place, S.W.).—From the photograph, your cow appears to be of modern Spanish fayence, and not china. In this case its value would not be more than a few shillings.

Staffordshire Figures.—6,661 (Grimby).—With regard to the photographs you send us, the three Turkish figures are late Staffordshire, about 1830. Value probably 30s. The others appear to be genuine old Staffordshire figures, circa 1770 to 1800. These should be worth about £3 10s.

S. A. & Co.—6,589 (Birmingham).—From your description your vases appear to be by one of the numerous copyists of Wedgwood, about the end of the eighteenth century, probably Smith, Ambrose & Co., of Burslem. Very little is known about this firm, and the mark is unpublished. The vases are interesting, and should be worth a few pounds, though it is impossible to give a definite valuation without seeing them.

Nottingham Jug.—6,572 (Trowbridge).—Judging by your drawing, the jug you mention is an ordinary specimen of Raeren or Nassau. It would be worth about 25s. to 30s.

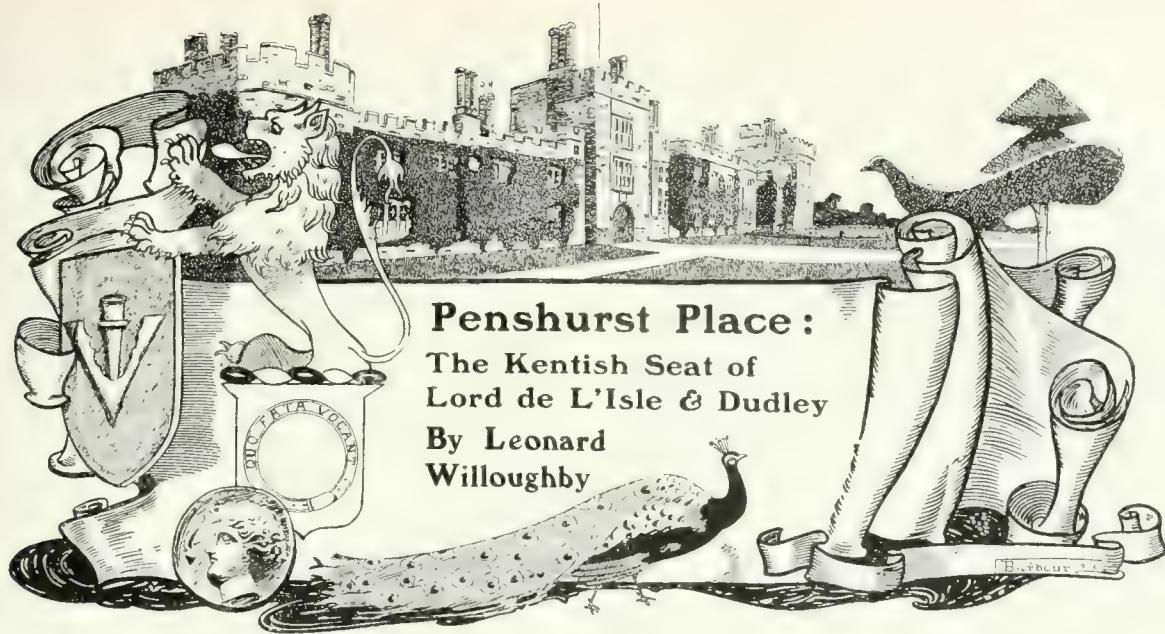
Leeds.—6,625 (Bangor).—Your portrait medallion of Carlo Maratti in old Leeds ware is interesting, and should sell for about 10s. or 12s. Carlo Maratti is a well-known artist of the Italian school of the seventeenth century. He was a pupil of Andrew Sacchi, and under his guidance studied the works of Guido Reni, the Caracci, and Raphael. His picture of "Constantine destroying the Idols," specially painted for the Baptistery of the Lateran, made him the most popular artist in Rome, and his picture of "Daphne" procured him the position of court painter to Louis XIV. Examples of his work may be found at the National Gallery and Hampton Court, and he is well represented at the Louvre, Paris.

Punch Kettle.—6,639 (Doncaster).—The punch kettle of which you send us photographs is Staffordshire of the end of the eighteenth century. It is impossible to tell the make. The value is about 30s.

Wedgwood.—6,695 (Falmouth).—It is impossible to form any opinion regarding your flower pot and saucer without seeing them. Wedgwood may be only a few years old, or it may date back to the eighteenth century. Your description of the other pieces of china is too vague to enable us to judge them.

Dresden. 6,674 (Harrgate).—It is probable that you have a modern Dresden vase, but if old it would be very valuable. We cannot give an opinion without seeing it.





"THE Most Religious and Renowned Prince Edward the Sixth, Kinge of England, France, and Ireland, gave this House of Pencestre with the Mannors, Landes, and Appurtenances thereunto belonging unto his trustye and well-beloved Servant, Syr William Sydney, Knight Banneret, serving him from the tyme of his Birth unto his Coronation in the Offices of Chamberlain and Steward of his

Household; in Commemoration of which most worthy and famous Kinge, Sir Henry Sydney, Knight of the Most Noble Order of the Garter, Lord President of the Councill, Established in the Marches of Wales, Sonne and Heyre to the aforementioned Sir William caused this Tower to be buylded, and that most Excellent Princes Armes to be erected—Anno Domini 1585."



FIREPLACE IN CENTRE OF GREAT HALL

In these quaintly spelt words, inscribed on a stone panel over the great doors of the Gatehouse, are we told how the Sidneys became possessed of this historic old Kentish house. But for four centuries ere this, a house was in existence at Penshurst on the same site, and during this time had been owned by various notable persons, several of whom met their end suddenly, either in battle or on the scaffold. The story of Penshurst is indeed an interesting one, even from its very earliest day. To-day as one wanders through the old rooms, filled as they are with relics of feudal days, it takes but a very small stretch of imagination to fancy that, instead of it being prosey A.D. 1906, it was in reality 1506. Everything is of venerable age, pictures, furniture, tapestries, objects of all sorts, just as they were used and left by those whose portraits appear dressed in ruff, armour, or wig, and look down silently and suspiciously at one from the old panelled walls. In fact, I think one would scarcely

start with surprise were one to encounter one of these grim old earls, knights, or fair ladies, walking about in their picturesque—if uncomfortable—attire, so greatly do the surroundings take one back in imagination to the dim past.

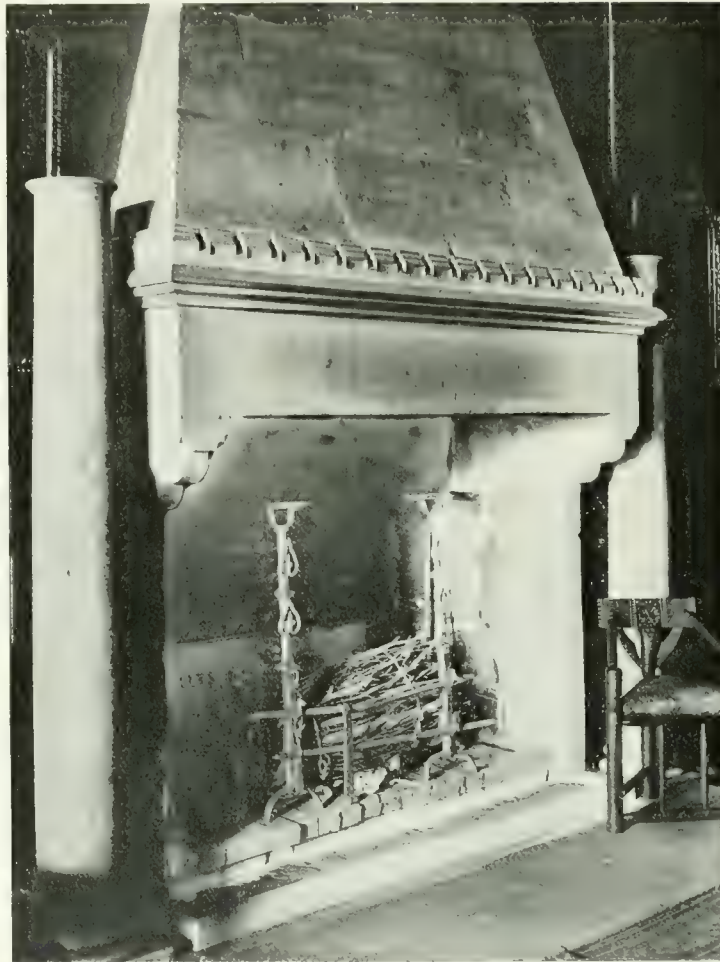
In giving a description of Penshurst and its contents, it is necessary also to give briefly the history of its owners, for the pictures to which I must refer are to a great extent portraits of the owners themselves and their families. Then, too, much of the furniture, at any rate in the State rooms, so tradition has it, was either the property or gift of Royalty, or placed there for

Royal use, while nearly every object on which the eye rests has some special interest attaching.

Penshurst was originally known as Pencestre, or Penchester (the Castle on the Hill), and was probably fortified in wood, though not in stone. Sir Stephen de Penchester, whose ancestors had lived here in the time of William I., was knighted by Henry III., and during the reign of Edward I. was Constable of Dover

Castle and Warden of the Cinque Ports. He died in 1299, leaving a daughter and heiress Alice, who married John de Columbus. Her sons Thomas and Stephen sold Penchester in 1338, after her death, to Sir John de Pulteney, a man of wealth and large possessions. Greatly esteemed by Edward III. for his piety and charity, he was elected Lord Mayor of London no less than four times. In 1341 Sir John erected the greater portion of the present house, and by letters patent from his Sovereign, had license to strengthen it with walls of chalk and stone and to

embattle it. He died in 1360 leaving a son William, then nine years of age. The widow seems, however, to have had a life interest in the estate, and marrying secondly Sir Nicholas Loraine, he also in right of his wife possessed an interest in the manor. Sir William de Pulteney died without issue, and thus the estates were conveyed to Sir Nicholas Loraine and his wife and their heirs for ever. They left a son and daughter, the son, Nicholas, dying without issue. His wife, a daughter of the Earl of Oxford, married Sir John Devereux, and he also, through his marriage, became possessed of Penshurst. He died in 1394, and after



FIREPLACE IN BALL ROOM

his widow's death the property reverted to Nicholas Loraine's sister, Margaret. Her son, of her second marriage, John, inherited Penshurst in 1408, and sold it to John, Duke of Bedford, third son of Henry IV. The Duke added to the house beyond the great hall that part of the building which contains the State Rooms, called the Queen Elizabeth Room and the Tapestry Room, and which goes by the name of the Buckingham Building. He died without issue, and so Penshurst became the property of his next brother, Humphrey, Duke of Gloucester. After his death in 1447, Penshurst passed to Henry VI., who granted the estate to his cousin, Humphrey Stewart, Duke of Buckingham, who was killed at the battle of Northampton in 1460. The estate then passed to his grandson Henry, and subsequently to the latter's son,



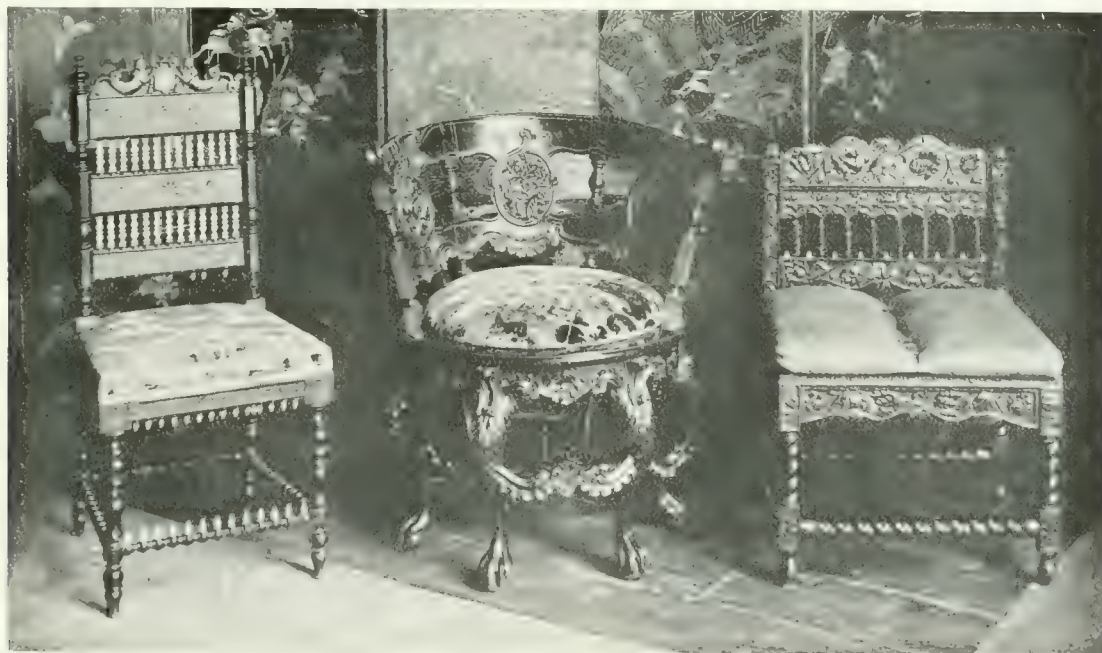
LADY CATHERINE SIDNEY

who was beheaded at Tower Hill on May 17, 1521.

Thus the estates became forfeited to the Crown, where they remained till the reign of Edward VI. They were then granted to John, Earl of Warwick, created Duke of Northumberland, but he only held them for a few months, when the property was granted to Sir Ralph Fane, Knight, on whose execution the estates again reverted to the Crown, and in the same year Edward VI. granted them to Sir William Sidney "for good services done in the offices of Chamberlain and Chief Steward of the Household to him, the

King, in the lifetime of his father, King Henry VIII., to his death, etc."

The family of Sidney is of French origin, the name being derived from St. Denis, the Patron of France, of whom one Sir William de Sidenie was Chamberlain



JACOBEAN EBONY CHAIRS



BRASS ALTAR CANDLESTICK IN BALL ROOM

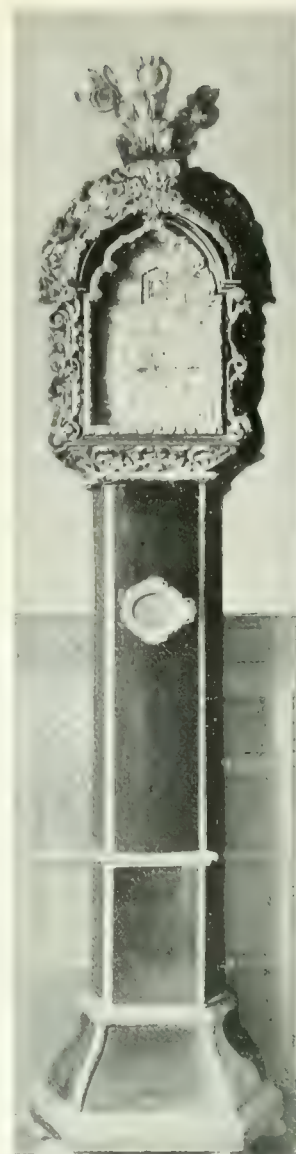
to Henry II., and, in fact, came over with that monarch in 1152. Later on William Sidney, one of the Esquires of the Household of Henry VIII., accompanied Thomas Lord D'Arcy, who was sent with a force of 1,500 archers into Arragon to assist Ferdinand, King of Arragon and Castile (father-in-law of Henry VIII.), against the Moors. Again, in 1512, he commanded part of the English fleet, and he was also present at the burning of the town of Conquest, where he was knighted for his valour. At Flodden Field he led the right wing of the Earl of Surrey's army, and was rewarded by being made Knight Banneret, with an annuity for life from the King of fifty marks. At the meeting of the Kings of England and France in 1520 on the field of the Cloth of Gold he was also

present. For his services Penshurst was given to him by Edward VI., as the inscription over the entrance gates sets forth. Having all too briefly traced the various owners of Penshurst from the time of the Conquest onwards to 1552, it will now be of interest to give some idea of the house and its contents, which from this time forth has been connected with the Sidneys, though not always through the male line.

Penshurst to-day is a large building, partly brick and partly stone, and very irregular in shape and style. There still remains the grey buttressed walls, old Gothic arches, and brick towers which Sir John Pulteney erected, while the older portions are still seen in the Ball Room and crypt beneath.

The foundations of a pre-Conquest house

are still under a portion of the north front. These we will note as we wander from Court to Court, and from hall to closet, inspecting the endless objects of interest which abound everywhere. Entering by the Gatehouse (erected by Sir Henry Sidney in 1585) in which "King James's bedroom" is situated, the stone flagged path crosses the Inner Court and leads one to the fine old porch of the Great Hall. This porch much resembles that of a church, with its groined roof and carved stone doorway, while on either side are stone slabs covered with oak for seats. Once beyond this, and we are in the passage behind the screens, and underneath the Minstrels' Gallery at the east end of the Great Hall. This



CLOCK MADE IN PRAGUE
ABOUT 1600

hall is quite the feature of the house, for though to-day it holds nothing but three or four long dining tables and old forms, a few stags' antlers and other heads, and some old Cromwellian leather hats or helmets on the west wall, yet it is the place of all others here which links the past with the present. It is here that the Black Prince and the Fair Maid of Kent held high rivalry. Its fine windows with their beautiful Kentish tracery, the old worn brick floor, with its dais at the west or top end of the hall, its marvellous open timbered roof over 60 feet high, with grotesque wooden figures as corbels, and not least, its old original fireplace in the centre



WINE COOLER MADE FROM THE GUNS USED IN THE ARMADA
STAND MADE OF WOOD FROM CAPTURED SHIPS

pose that they were unknown in this country until the fifteenth century. There were many fireplaces

of the hall, are all as they have been for centuries past. This hall dates back to 1341. The fireplace is the original hearth or reredos, the only one remaining now, with its andirons or firedogs for leaning huge logs of wood against. Thus was the great hall warmed while the smoke curled upwards from the roaring blaze, escaping through a small ornamented turret called a smoke louvre. This custom of having a large fire of logs of wood in the hall continued long after fireplaces and chimneys were used in other chambers, and it was a mistake to sup-



QUEEN ANNE SOFA WITH APPLIQUE COVERINGS

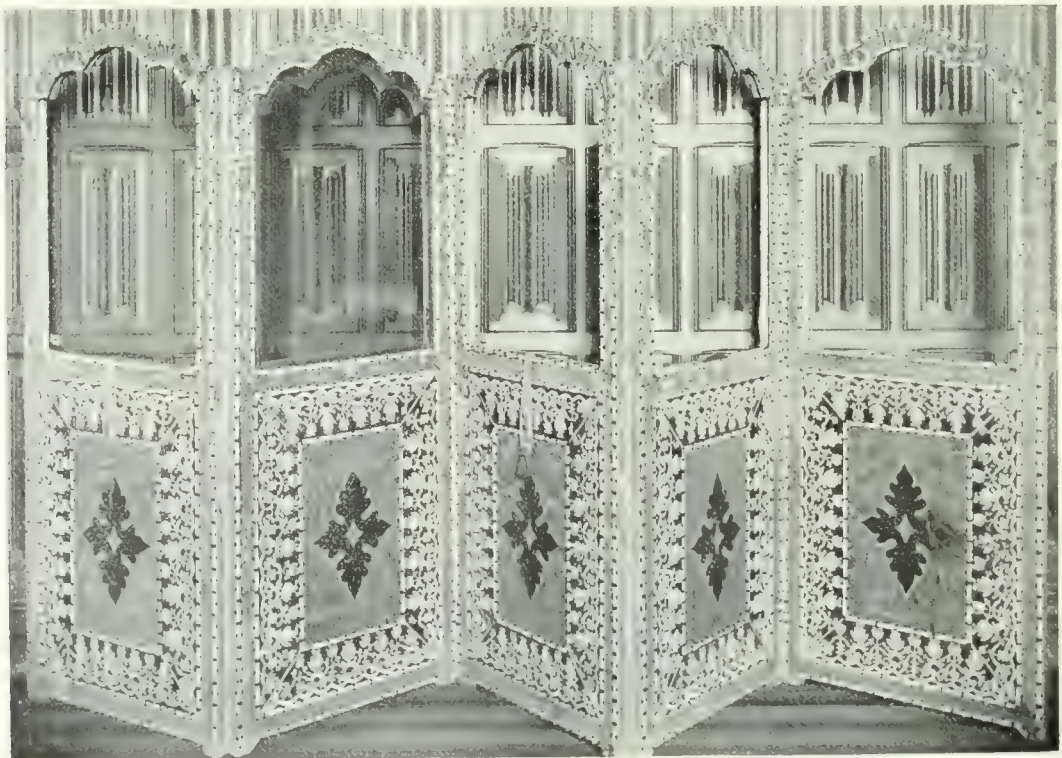
and chimneys of the twelfth and thirteenth centuries in the chambers, but it was not customary to use them in halls before the fifteenth century. At the east end of the hall the Minstrels' Gallery is a fine piece of Elizabethan oak carving, still in fair preservation, while on either side of the west wall are the present entrance to the house on the north side, and on the south the stone stairway leading up to the Ball Room—or Solar Room as it was originally called. This room dates back at least to the thirteenth century. Measuring some 69 feet by 25 feet, the ceiling is supported by immense oak beams. The old stone fireplace is in its original position in the centre of the west wall,



QUEEN ANNE ARMCHAIR WITH APPLIQUE COVERINGS

objects in this room are some Flemish altar candlesticks 3 feet high, Jacobean period; and a wonderful

the old iron fire-back having the date 1279 and the Royal Arms on it. The stonework over the fireplace is fourteenth century. The firedogs, about 3 feet 6 inches high, are rare and interesting, with the two fleur-de-lys decorations hanging in front of each, and the open cups at the top. Either side of the fireplace are some marble columns, without capitals. These were brought from an old temple in Italy in 1700, and were at that time known to date back to the ninth century. A small window opposite the fireplace looks upon the hall below. Other interesting

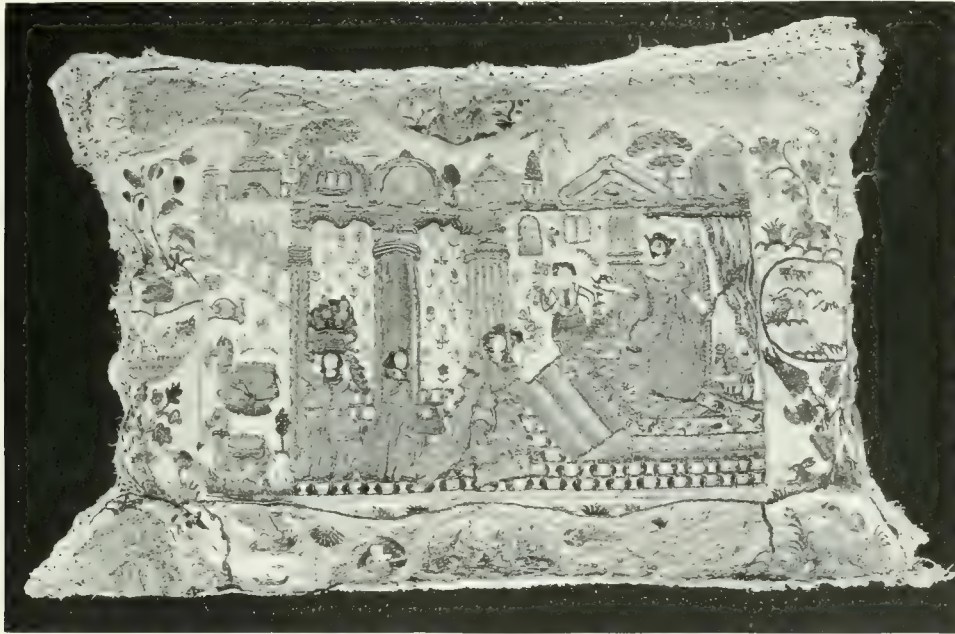


SCREEN SAID TO BE MADE FROM QUEEN ELIZABETH'S SEDAN CHAIR

old seventeenth century clock measuring 17 feet in height, made in Prague. It has a black ebony body edged with gilt decoration, and gilt embellishments at the top, with a silver face in which is let in over the dial a small painting of the Virgin and Child. It is still in good condition. Another interesting object is a wine cooler, made from the British guns used in the Armada, and with an oak stand from the wood of the captured Spanish ships. The cooler is very heavy, and bears the cypher of Elizabeth, who presented it, as well as the Tudor Rose and Crown. The crystal chandeliers are also extremely interesting, for, if local tradition be correct, these came from Venice,

Van Somer, and Kneller. One picture, however, of which an illustration is given, is particularly charming. It is an oval of Lady Catherine Sidney, daughter of the 4th Earl of Leicester. The picture represents her in the act of plucking a spray of orange blossom. The colouring of the face and arms is very beautiful.

The "Elizabeth" drawing-room, which leads from the ballroom, is full of historical mementoes, and tradition again is apparently also a little at fault here, for the sofa, armchair, and chairs in appliqué work are shown as having belonged to Elizabeth. But though one hesitates to attempt to upset local belief in these traditions, one is forced to add that these particular



CUSHION WORKED BY ANNE BOLFYN

and were the first ever brought to England, and were ordered by Queen Elizabeth to be made by Italians as a present for Robt. Dudley, Earl of Leicester. But, unfortunately, local traditions are too frequently unreliable. In this instance these chandeliers are undoubtedly Queen Anne period, and are of French make. The pictures—some thirty-one in number—are too numerous to mention in detail, but the most interesting are those of William and Mary, full length, by Kneller; Henry Sidney, 1st Earl of Romney; Algernon Sidney, who lost his head on Tower Hill in 1683 owing to the Rye House plot; Dorothy Percy, Countess of Leicester, and her sister the Countess of Carlisle; also pictures of the 1st, 3rd, 4th, 5th, and 6th Earls of Leicester, who have successively owned Penshurst. These are chiefly by Lely,

objects are all of Queen Anne period—a hundred years later. Then, too, the card table, said to be Elizabeth's, is, of course, Chippendale—of much later date—though the needlework in the centre may perhaps have been the Queen's handiwork, while it is doubtful whether the Sedan chair—now a screen—was ever her property. A wonderfully painted cabinet with silver panels to the drawers and back of small door inside stands against the west wall. These panels were painted by five different masters, the sea-pieces being by Peters, landscapes by Nichols, fruit by Karrick, figures by Hulst and Pearlingbury. Inside is a model of St. Peter's tomb modelled in silver, while the silver panel on the door which encloses the tomb represents "The Resurrection." It was given by James I. to Robert Sidney, first Earl of Leicester. The tapestries are of appliqué

work, and are said to be the only inlaid silk panelled tapestry in England. They were designed by Lady Mary Sidney, wife of Sir Henry Sidney, and worked by the ladies of the house. The Queen Anne furniture in this room was covered in appliqué work to match the tapestries, and now shows signs of considerable

remarkable. Other pictures here are of Robert, first Earl of Leicester, in the robes in which he attended the coronation of Charles I., by Van Somer; Humphrey Stafford, Duke of Buckingham; the Earl of Pembroke; Sir William Sidney, eldest son of the first Earl of Leicester, born at Flushing, and who died



PAINTED CABINET GIVEN BY JAMES I. TO ROBERT SIDNEY EARL OF LEICESTER

deterioration. The pictures in this room are most valuable and numerous, and one in particular, of Thomas Fitzalan, painted by Cornelli, the first portrait painter in England, is interesting. Fitzalan was Constable of Queensboro' Castle and Archbishop of Canterbury in the second of Henry IV. —1400. This, therefore, is the oldest picture in the house, and is probably one of the oldest portrait pictures in England. It is in perfect preservation, and the colouring is

unmarried 1612. There are also those of Lady Mary Sidney, with her ten-stringed mandolin; Lady Jane Grey; and Barbara Gamage, Countess of Leicester, surrounded by her numerous children, this latter being the large picture over the fireplace. The ebony furniture, with the spindles of ivory, is Jacobean, and said to be the finest examples extant. A stool covered in faded blue velvet, edged with silver cord, was the stool on which Queen Victoria knelt

to receive the sacrament at her coronation. The walls are plaster, coloured a deep red, with a six-foot oak dado, the panels being decorated with the "linen" pattern. The fireplace is of stone, and is wide and open, with a surround of oak, carved with the coat of arms, the crest—the "porcupine," and the badge—the "bear and ragged staff." It bears the date 1584, with the initials P.S.

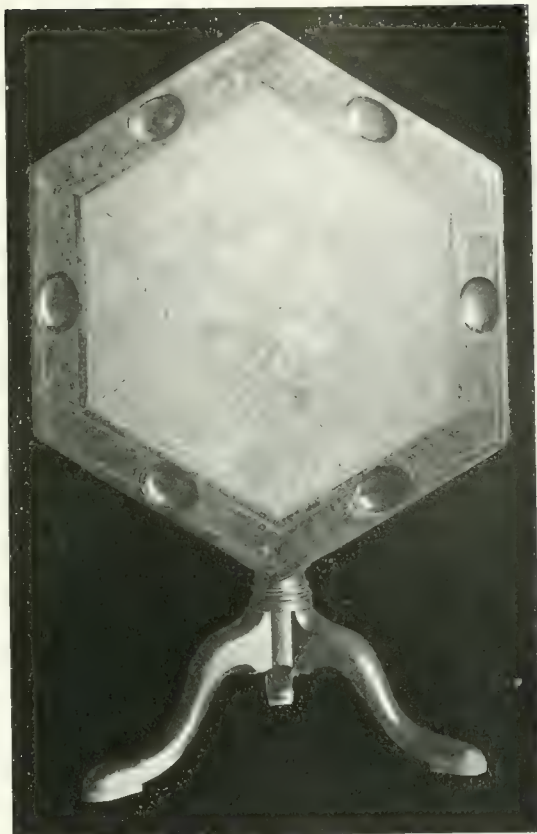
Also

TOVT VIENT A . POINCT
A . QVI . PEAT ATTENDRE

while the motto under the arms, runs

QVO FATA, VOCANT.

In the centre of the room is an enormous gilt and crystal chandelier of Italian workmanship, which hangs from one of the great oak beams which support the ceiling. A massive marble-topped table with black and gilt legs, on which is a fine specimen of Oriental china with the Chinese rose—a pattern not



CARD TABLE WITH CENTRE WORKED BY
QUEEN ELIZABETH

quite pardonably nevertheless the relics of a bygone day are undoubtedly there—artistic, beautiful, and in some cases quaint to a degree.

made since the fifteenth century—is one of the many interesting objects here, as is also Lady Mary Sidney's ten-stringed mandolin. These, with the cushion worked by Anne Boleyn herself, which represents her bringing presents to Henry VIII., and views of Hever Castle, her home, are but a few of the historical relics kept here.

In the next article will be described the other State rooms and interesting portions of the house, interweaving with it such portions of the history of the Sidneys, who were Earls of Leicester, as space will permit.

But from end to end of Penshurst, the interest of connoisseurs and historians is maintained, and no matter whether tradition—as locally recounted—may err a little as to dates—and



OLD CHINESE ROSE-PATTERN BOWL

Prints

Cromwell in Caricature

By H. C. Shelley

CARICATURE is defined as an "overloaded representation," and the old prints of the Commonwealth period answer to that description more fully than the *Punch* cartoons of to-day. "Overloaded" is the only adjective to be applied to these representations of Oliver Cromwell; they are prolix sermons in design, each detail of which might be amplified into a pamphlet. Probably this defect of the early caricature may be charged to the national characteristics of the land of its nativity; it was from leisurely Holland that the political caricature was imported into this country, and most of the interesting Cromwellian documents reproduced herewith were Dutch in their origin.

There was no love lost between the Republic of Holland and the Commonwealth of England; hence it will be seen that in nearly every instance the Dutch caricatures of Cromwell have some reference to the strained relations of the two countries. That keynote is firmly struck in the print entitled *The Haughty Republic of*

England. This Dutch broadside which, when first published, bore four columns of explanatory verse beneath the picture, depicts Cromwell grappling with his chief opponents, his right foot being firmly planted on a struggling Scotsman, while a Frenchman is violently pressed under his left arm, an Irishman clutched by the neck between his legs, and a Hollander lies prostrate on a table under his right hand. Although the griffin which strides over the body of the Dutchman is grasping at the triple crown on Cromwell's head, the first effect of the print would seem to weigh on the Protector's side. Such artifice was wholly consonant with the methods

of the early satirists. In those days, when it was not safe to proclaim their grievances on the housetop, the oppressed hid their satire among ornaments designed to please their tyrants! This print is reminiscent of the old method. While a superficial inspection might have decided the most ardent Cromwellian to hang it on his walls, a careful scrutiny would



THE HAUGHTY REPUBLIC OF ENGLAND



PORTRAIT OF OLIVER CROMWELL
attributed to Van Dyck



THE ROYALL
OAKE OF
BRITTAYNE

certainly have led him to cast it promptly into the fire. The sting of the satire is in the four small pictures on the walls. One of these depicts the execution of Charles I., a second is entitled "The Sale of the Plundered Goods," a third shows how the Dutch lion (with the help of Scotch, French, and Irish!) will thrash the Englishman, and the fourth takes the form of a prophecy to the effect that the English fleet is to be destroyed by fire-ships. It will be observed also that there are two bags of coin at the feet of Cromwell, and these were described in the explanatory text as "The wrested money of the malignants."

Something of the same hidden satire may be traced in the print descriptive of *The Royall Oake of Brittainne*. Here three Republicans are seen cutting down an oak, the labour of destruction being aided by others, who are lopping off the branches or pulling at the tree with a rope. The oak, of course, represents Charles I., and those engaged in its overthrow are typical respectively of the army, the higher orders, the members of the House of Commons, and the lower classes. The latter, by the way, are symbolised by the pigs feeding beneath the tree, that being the satirist's method of teaching that though fattened now they are doomed for slaughter in the end. The guiding spirit of this scene of havoc is Oliver Cromwell, who cries, "Kill and take possession." It will be observed, however, that he is standing on a very insecure base, to wit, a slippery globe, and that that globe is resting at the mouth of



A PORTRAIT OF CROMWELL, TRANSFORMED INTO A CARICATURE

hell. This print was an English production, and was prefixed to Walker's *History of Independency*.

In *Cromwell's Car*, another home-made satire, there is a bewildering wealth of symbolical detail. The Protector, clad in armour, his legs and hands being fashioned after those of a wolf, is seated in a triumphal car drawn by two guffins and driven by the devil. At the feet of Cromwell are three manacled and weeping female figures, representing England, Scotland, and Ireland. While the left claw of Cromwell clutches England's crown, an imp behind upholds the arms of the Commonwealth. Crushed beneath the wheels of the car, of which the spokes



CROMWELL AS HERCULES



CROMWELL'S CAR

are swords, lie the bodies of Charles I. and Justice, and in the background Amity is shown as a naked cherub, imprisoned and in chains. On the left of the picture wolves are pursuing a flock of sheep, and in the upper air a hawk pounces upon a bird which has escaped from its cage. The same profusion of detail may be seen in the Dutch print of *The Coronation of Oliver Cromwell*. The ten small designs worked into the print are so many satirical representations of various stages in the crowning of the Protector. The artist who elected to perpetuate in this way Cromwell's designs upon the English crown must have had inspired information on which to work, for it is beyond dispute that it was not the fault of the Protector that he did not assume the title of King.

How misleading, again, save to the critical eye, is the print of *Oliver Cromwell Preaching*. What zealous Roundhead could take exception to this picture? After the battle of Worcester, did not the Protector put off his character of general for that of preacher, and harangue his army in the manner of the pulpit? The spirit standing in the pulpit beside Cromwell points to the open window of the church, through which a battle may be seen in progress, thus giving support to the theory that the print was suggested by the conflict at Worcester. Neither in the aspect of preacher or congregation is there anything to suggest that this picture is a satire, and yet there can be no doubt as to its purport when the eye falls upon the design on the panel of the pulpit. There we see the spirit of Charles I. rising from the



THE HORRIBLE TAIL-MAN

grave and presenting a book to Cromwell, who is in the custody of an officer. It is only from a side touch, too, that the print of *Cromwell as Hercules* gains its satirical point. In this Dutch broadside, which has reference to the dissolving of the Long Parliament, the Protector, clad in a lion's skin and armed with a mace, is smashing a cask filled with money. Meanwhile the ghost of Isaac Dorislaus, well-known for his exertions in bringing Charles to his doom, whispers encouragement in Cromwell's ear, and holds a lighted candle to aid him in his task of destruction. In the picture of *Oliver Cromwell Dissolving the Long Parliament* the artist has tried to point his satire by the use of letterpress. On each side of the House of Commons he has inscribed in English and Dutch the laconic intimation that "This House is to Lett." Moreover, under the bird which heads the procession of departing M.P.'s, he has recorded the information that "This is an oule." The Protector is shown in two places at once, being seen in the foreground uttering the words, "Begone you rogues, you have sate long enough," and again near the Speaker's chair, driving a goose before him with the mace. The poodle in the foreground is a caricature of the British lion.

An incident of July, 1653, is commemorated in the satire entitled *Liberty Outraged by Cromwell's aversion to the Dutch Peace*, this broadside from Holland

being intended to represent the rejection of the offer of peace to the Protector and the English Parliament. A symbolical figure of Holland is seen holding out an olive branch, and, as Cromwell speaks, an evil spirit whispers in his ear. Over his head, crown in claw, hovers a portentous dragon, by the tail of which is borne aloft the executioner of Charles I., holding that monarch's head in his hand. A Dutch admiral stands on the left of the picture, keeping company with the chained lion of Holland, and in the background there is a representation of a naval battle, this being intended for a reminder of the engagement of August 16th, 1652, between De Ruyter and Sir George Ayscough.

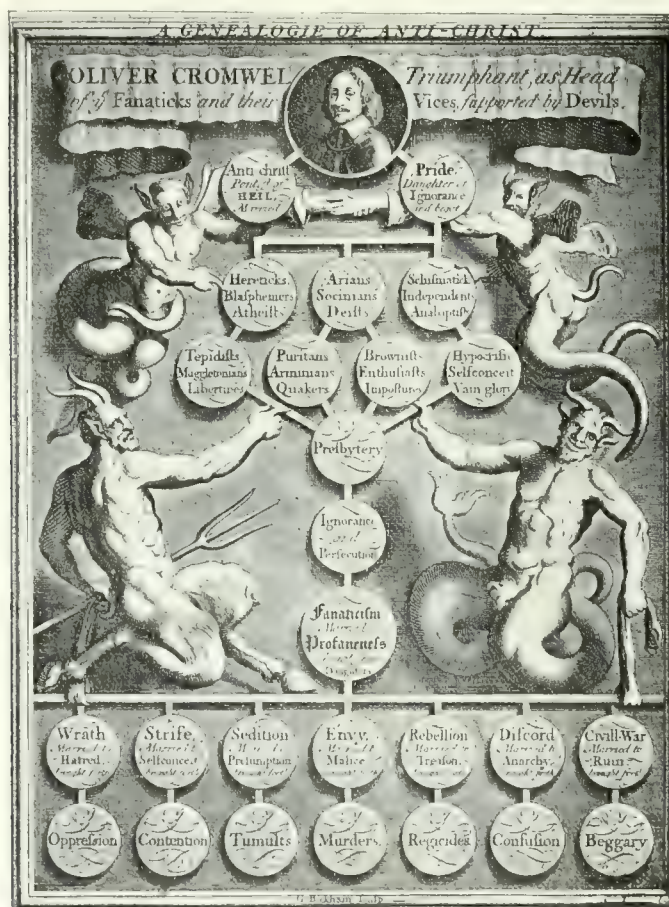
Another Dutch print of later date bears the title of *The Horrible Tail-Man: applied to the Bragadocio State of England*. Here, while Cromwell is receiving the three crowns offered him by Fairfax and Blake, other figures, representative of Dutchmen, Irishmen, Scotsmen, and Royalists, are engaged in cutting off sections of the huge money-filled tail which proceeds from his body. In the upper left-hand corner of the satire is a picture of men engaged in commerce by the sea-shore, with a sea-fight taking place in the distance.



CROMWELL AS TYRANNUS

Perhaps the chief point to note about the satire of *Cromwell as Tyrannus* is that the crown which Perfidia and Crudelitas are placing on his head is composed of a wreath of serpents. The background of the picture is filled in with churches in ruins, towns in flames, and a generally devastated landscape. The *Genealogy of Cromwell* tells its own tale in unmistakable terms, and is an interesting reminder of the multitudinous evils which were laid to the charge of the Commonwealth. The remaining print shows

how a portrait of the Protector was changed into a caricature. If the accessories of pipe, spectacles, owl, and stags' horns were removed, there would be left an excellent likeness of Cromwell. Our street hoardings to-day frequently bear witness to transforming touches such as this old print presents, and ancient history can furnish us with many proofs that the spirit which prompts them was as strong in the breasts of men centuries ago as it is in our own time.



THE GENEALOGY OF CROMWELL



An Hispano-Moresque Bowl in the Victoria and Albert Museum

By A. Van de Put and H. W. Dickinson

THE specimen of Hispano-Moresque pottery here illustrated is from more than one standpoint extraordinary, and has no counterpart, apparently, in any other public or private collection. Not only does it belong to the rarest of the ceramic forms in which this ware has come down to us, but its interior decoration presents an exceptional departure from the usual schemes of ornament employed by the Valencian Moors in the early fifteenth century.

The bowl, which is of earthenware, 20 in. in diameter at its mouth and $8\frac{1}{4}$ in. in height, tapers to a hollow, circular base $5\frac{1}{2}$ in. in diameter, and forms interiorly a blunt cone $7\frac{1}{2}$ in. in depth. With the exception of a band of blue upon its rim, which is $1\frac{1}{4}$ in. in height and is picked out in the same colour, the whole of the ornament is in a coppery brown pigment, its lustre varying from a reddish violet to opalescent blue upon a cream ground.

Skilfully and vigorously painted upon the bowl's curved interior (No. i.) is a three-masted vessel, its mainsail, which is set, bearing the shield of Portugal ancient, flying flags and pennons from its poop, and from a boat carried on the deck in the waist. The vessel's timbers, the sail-cloths, and the reef points are picked out in sgraffiato, by lines scratched through the lustre pigment, disclosing the cream colour beneath; the background is strewn with tiny spirals and rosettes, and beneath the vessel swim four large fish, intended for dolphins or porpoises. Against the rim of the bowl, above and on either side of the central motive, are five compartments with ornamental fillings reserved in the ground colour. Round the exterior runs a

broad band of lustre, from which spring the peculiar Moresque ornaments which have been termed by some archæologists "agrafes" (No. ii.), by others "lamps." Some have seen in them representations of the "tree of life"; a theory which is confirmed, apparently, by at least one example of their use in this pottery—a dish in the Godman Hispano-Moresque collection, upon which the "tree" appears standing upright between two female figures engaged in the performance of ritual acts.

Widely though this piece differs ornamentally from the majority of fifteenth century Valencian products of its kind, its date is thoroughly attested by certain of the minor details employed by its decorator. The spirals displayed in such profusion upon the field round the ship are constantly introduced in the lustre decoration of the two Hispano-Moresque varieties, distinguished by the use of mock-Arabic inscriptions. Many varieties of the so-called "agrafes" were likewise employed, painted in blue upon dishes of the same style; similarly, motives akin to those "reserved" in the compartments beneath the rim of the bowl are to be found, principally in bands upon the tall drug-pots ornamented with blue inscriptions. The divergence between these and the actual design upon the three larger compartments of the bowl is sufficient, however, for a mere similarity in type to be held inconclusive. One is, therefore, the more fortunate in being able to reproduce a four-handled vase from the Godman collection, conspicuous in the ornamentation of which is the "reserved" design in question. It is employed side by side with the "agrafes," and, what is more important from the chronological



NO. I.—HISPANO-MORESQUE BOWL DECORATED WITH A REPRESENTATION OF A PORTUGUESE "SAU."
VALENCIA, CIRCA 1425-50 (VICTORIA AND ALBERT MUSEUM)

point of view, with the mock-Arabic inscriptions in blue (No. iii.).* Beneath the handles of this vase and round its foot, moreover, run the bands of wedge or arrow-head pattern to be seen inside the rim of the bowl. Both bowl and vase come, apparently, from the same workshop.

There is no room for doubt, consequently, that this bowl must be grouped with the earlier fifteenth century inscribed wares, shown elsewhere to have

* Reproduced by kind permission of Mr. F. D. Godman, in the catalogue of whose collection of Oriental and Spanish pottery and glass (p. 29, No. 19) its height is stated to be 6 in., and its diameter at mouth 7½ in.; the inscription, "Azules," and lance pattern, blue; the rest of the ornament, brown, or cream-coloured on brown; the lustre, blue and ruby red.

been produced in the reign of Alfonso V. of Aragon (1416-58). From the shield upon the mainsail more direct evidence of date cannot be adduced; the arms are probably an anachronism. Alfonso III. (1248-79) added a *bordure gules, charged with seven castles or*, to the Portuguese arms *Argent five escutcheons azure in cross, each charged with as many plates in saltire*. Alfonso V. of Portugal, "the African," a king of the House of Aviz, who reigned from 1438 till 1481, practically treated the argent field as an escutcheon, for he bore the floriated ends of the Cross of the Order of Aviz projecting upon the *bordure* apparently from beneath it. It is true that the

earlier Portuguese shield continued to be borne by branches which took the name of Sousa, descended from two sons of Alfonso III., but there is little or nothing to connect the shield in this case with the Sousas, and the arms they are known to have quartered with those of Portugal ancient are wanting.*

It cannot be doubted that the obvious limitations under which the designer in monochrome worked, in the portrayal of heraldic accessories such as bordures, tended to the omission of such refinements altogether. While the present is not a case in which it was impossible to depict the bordure, it is interesting to note that in the only other instance of the occurrence of the Portuguese arms in Hispano-Moresque pottery known to the writer, this feature is inaccurately depicted. An important dish in the collection of Baron Adolphe de Rothschild bears the shield of the Princess Isabella of Portugal, who, in 1429, married the Duke of Burgundy, Philip 'le Bon.' In this instance the bordure is a mere fillet, and the two lateral escutcheons in the Portuguese coat are not, strange to say, *couché*,† though this position was not abandoned until 1485.

Closely connected with the armorial aspect of the bowl is the question which inevitably suggests itself as to the pictorial value and significance of its chief decorative motive, the ship. It is hard to believe that a representation so unique in its nature, and one that involved a total departure from all that is known of Valencian pottery ornamentation, was not produced under special circumstances. The subject, a fascinating one, opens into the great field of Portuguese maritime history; the fifteenth century, Portugal's heroic age, was likewise a period of very close relationship between it and Aragon, to which realm Valencia belonged. King Edward of Portugal, son of John I. and Philippa of Lancaster, daughter of John of Gaunt, married in 1428 an Aragonese princess, Eleanor (d. 1445), sister of Alfonso V., to whose reign, as has been shown, the bowl must, on stylistic grounds, be assigned. In the same year, a brother of the

Portuguese king, Pedro, duke of Coimbra (d. 1449), took to wife Isabella, daughter of James II. of Aragon, the unfortunate count of Urgel.‡ It is not, therefore, beside the point to suppose that the bowl was decorated with a representation of a Portuguese ship which called at Valencia—a royal vessel—to judge from the insignia upon her sails. That a sketch was made as she lay in the harbour, the Grao, near the mouth of the Turia, or Guadalaviar river, is very probable, so vivid is the drawing of her sails and hull, and from this the bowl was painted, doubtless, by a Morisco potter, at one of the villages above Valencia, Manises, or Mislata, at no great distance from the river. The type of vessel depicted would appear to be the Portuguese *nau* (French *nef*, or ship) of the later middle ages, which differed from the better known *caravel* in having a forecastle (castello de proa) and in the cut of its sails, the *caravel* proper being lateen-rigged in all masts. It must be observed, on the other hand, that the various names given to vessels of the same type by different nationalities, and the little distinctive data concerning them that have been preserved, both contribute to render the differentiation of mediæval types of ship difficult. It is certain, for instance, that the term *caravel*, as applied to the ships which formed the original fleet of Columbus, includes vessels dissimilarly decked and rigged. The distinction drawn above, in the case of fifteenth century Portugal, as to *nau* and *caravel*, is quoted from Senhor J. Braz de Oliveira's monograph, *Os Navios de Vasco da Gama*; | of the three vessels used by the Portuguese navigator on his voyage to India in 1497, two were *navios*, of 120 and 100 tons respectively, a third was a 50 ton *caravel*.

The vessel depicted would be about 100 to 150 tons burden, she would measure perhaps 60 ft. on the keel and 25 ft. in breadth. The over-all length, owing to the overhang of bow and poop, would consequently be about 100 ft. The foremast has a square sail, brailed up, as might be the case when coming to an anchorage. The mainmast, of massive construction and with a round top, is square-rigged; since the top-mast is not shown,

* The Sousas of Arronches, the elder line, bore Portugal ancient quarterly with a lunel (a device of four crescents joined at the tips, the real Sousa arms). This branch gave several great chamberlains (*Mordomo-Mor*) to Portugal from the fifteenth century onwards, and later altered quarters 1-4 to Portugal modern. The younger branch bore Portugal ancient quarterly with the lion of Leon.

† A. Van de Put, *Hispano-Moresque Ware of the Fifteenth Century*, pl. xiii.

‡ Of their sons, Pedro, Constable of Portugal and Duke of Coimbra, reigned as King of Aragon at Barcelona during the Catalan Rebellion, from January, 1464, till June, 1466. His brother John was a Mediterranean celebrity, Prince of Antioch and Regent of Cyprus.

| Centenario do descobrimento da America. Memorias da Commissão Portugueza da Exposição Colombino. 1892

it must be inferred that it had been "struck," or that the artist had no room to depict it with its square sail. The mizzen is lateen-rigged and, as showing persistence of type or perhaps the

bulky cargo and also to give structural strength to the topsides. Although they appear to go down to the keel, they did not do so actually, or they would have been serious obstacles to navigation.



NO. II.—EXTERIOR OF BOWL

proverbial conservatism of the seaman, it may be remarked that the lateen or cro'jack yard on this mast was not obsolete in H.M. Navy till the middle of the eighteenth century.

The longitudinal timbers of the hull are very clear; the transverse lines are not oars but "chess-trees,"* used as a protection when hoisting in

The white circle near the bow is probably not the hawse-hole, but a representation of an eye—a feature to be found to this day in Portuguese fishing boats. The rudder, with its braces, gudgeons, and heel plate, is very distinct.

* External timbers.



NO. III. — IBERO-MOERESQUE VASE, ITS ORNAMENT WHICH IS SIMILAR TO THAT OF THE BOWL COMPRISES, IN ADDITION, BLUE MOCK-ARABIC INSCRIPTIONS. VALENCIA, C. 1425-50. (COLLECTION OF MR. T. D. GODMAN, F.R.S.)



THE MANSION HOUSE DWARES AT BRAMBRIDGE PARK
(FROM THE COLLECTION OF LIEUT.-COL. FOWNLEY)
FROM A DRAWING BY MISS STEADMAN

Pottery and Porcelain

The Mansion House Dwarfs at Brambridge Park

By Lt.-Col. Powney

SOMEWHERE about the year 1780 two dwarfs were reputed to have stood in the vicinity of the Mansion House, clad in curious garments and to have advertised, much in the same manner as the present day, not the present night, sandwich men, any events of current importance. History does not relate what their names were; they should have been Kit and Xit, sheltering as they did under the shadow of Og, Gog and Magog. Suffice it to say that the modellers and painters of the Crown Derby factory have reproduced their features so accurately that the face is exactly the same in the conical-hatted dwarfs in every specimen which I have seen, and only varies in the circular-hatted ones according to the amount of shaveable hair the painter has been pleased to give to his upper and lower lips.

The first record of their reproduction in china is found in the books at the factory at Derby: 1784 a Pair of Punches painted by Coffee, 18s. The present auction room price is about double that number of pounds (£36) for a well-preserved pair. The term "Punch" is used as describing one of these figures, but without an inscription, in the Schreiber Collection in the South Kensington Museum. This Punch is mated to a totally different figure bearing the title of "Judy." This is quite wrong. There is no marriage certificate of either of the Mansion House Dwarfs in existence at any factory.

Unfortunately, owing to the fire that occurred at the Derby factory in the reign of William IV., I can find no record of how many differently inscribed dwarfs were turned out. In my collection



A GROUP OF MANSION HOUSE DWARFS

I have twenty-two, all differing, although in many cases to a very small extent ; I know of one other pair, and I have an old photograph of a single dwarf shewing another slight difference, which would bring the total number up to twenty-five. I am under the impression that no two inscriptions were exactly similar, and that the wording of

dwarfs are only $1\frac{5}{8}$ inch by $1\frac{1}{8}$ inch, while on the circular-hatted ones the inscriptions are compressed within the tiny space of $2\frac{1}{8}$ inch by $\frac{4}{8}$ of an inch.

On the back of each figure is a picture referring to the subject on the hat, also in some cases the circular hats have similar designs on them ; as, for instance, the one which advertises "A Sale



LT.-COL. POWNEY'S COLLECTION OF MANSION HOUSE DWARFS

them was left in many cases to the painters, which would account not only for the subjects selected, but also for occasional inaccuracies of spelling. It is evident that the advertisements were not in all cases displayed in London ; for instance, the one quoted opposite commencing "Theatre Royal, Wednesbury." These inscriptions are executed in the most minute manner, requiring the use of a most powerful magnifying glass to decipher them. The inscriptions on the conical-hatted

by Auction of Farming Implements." The colouring is most brilliant ; the conical-hatted dwarfs being, if possible, the more elaborate, as the sleeves of the circular-hatted ones are in every case of a single colour, and in many cases a dull one at that, whereas the others are painted to match the jerkin, which has the sleeves "puffed" at intervals. No two figures are alike in colouring ; some have playing cards painted on them, while others have the spades, hearts, diamonds, and

Mansion House Dwarfs

clubs by themselves, the majority having flowers. Their uniform height is 7 inches; the conical-hatted ones weigh about 15 ounces, and the circular-hatted ones from 15 to 21 ounces. I do not consider the lighter ones genuine. These dwarfs have been reproduced without the inscriptions in Derby - Chelsea and also Chelsea ware. I also know of a very fine specimen in Crown Derby, but without an inscription. They have "No. 227" at the bottom of the figure stamped into the paste, and are occasionally marked with the Crown Derby mark in puce and in red. They are reproduced at Derby at the present time, and I may add there is a large number of "fakes" on the market which would scarcely ever deceive any one who had seen and felt one of the originals. The twenty-two dwarfs in my possession consist of thirteen conical hats and nine circular ones (the latter evidently intended to represent the typical John Bull), and are divided as regards subjects as follows:—

Circular hats—9—All Sales.

Conical hats—Prize Fights, 3.

Performing Horses, 2.

Performing Dogs, 1.

Theatrical Benefits, 2.

Theatrical Performance, 1.

Don Juan's Life in London, 1.

Patent Medicine, 1.

Dr. Fudgeheim's Lecture, 1.

Mansion House Police, 1.

I append some of the more interesting inscriptions.

"Theatre Royal Wednesbury

Mr Prettyman's Benefit

Much Ado about Nothing

Benedick Mr Prettyman

Beatrice Mrs Prettyman

Singing Young Love and the
Beautiful Boy

Graceful dancing — Minuets &
Hornpipes — Waltzes &c. by the Portly
Family — After which the Interlude
of Doctor Cast



A PAIR OF MANSION HOUSE DWARFS

To conclude with the Laughable Farce
of Simpson & Co

front seats 1/6

Boxes 6^d Pitt 9^d Gall 9^d 2



BACK VIEW OF THE ABOVE

The Connoisseur

" Mr Long

Will perform
with his
Wonderful
Dogs, Turk,
and, Carlo
which has been
Received in Paris &
london with
unboundid
applause."

--

" Dr Fudgeheim

Will give a course of Lectures on
Phrenology Astrology & Necromancy

By the formation of the skull he will
tell the Fortune of any Lady present
in a superior style to any Fortune
telling Gypsy — Lectures on the
Brain & will prove the strength of
the Brain by his newly invented
Brainometer — Lectures on Physiognomy
& how to prove good & Bad Character.
All who attend the Lectures must have
a gold Ticket or they cannot be admitted
Novelty & credulity strengthened — Poverty &
Common sense insulted — Several poor
peoples heads wanted — A good stout
Resurrectionist May have a good situation &
paid according to merit.

Apprentice wanted with premium."

" Unredeem'd Pledges to be sold by Auction by Mr Slipperly

3 Boroughs in lots	3 Silver Watches	Newgate Calendar
6 Vicarages with Tithes	2 Metal do	Count Fathom
12 Curacies in lots	Blue coat & Waiscoat	Evangelical Magazine
30 Holy Bibles	Black Trousers	Life of Lushington
Silver Tankard	Cotton Gowns	Cobbett's Register
12 Silver table spoons	Brace of Pistols	The Weathercock
Large Telescope	3 Guns in lots	The Spectator
Terrestrial Globe	6 Hats & bonnets	Pilgrim's Progress
Lots of Pamphlets	9 Shirts and 10 Shifts	Robinson Crusoe
	Shoes & boots in lots	Tales of the Genii."

" Grand Treat for the Fancy
at the Tennis Court

On Monday next a general Muster of all
the most celebrated Idlers Loungers Divers
Swindlers Smashers Dashers Pigeon Men
under the direction of Mr. P. Egan

Sets to with the most celebrated Skulks
accompanied with swell'd gills & Black eyes

How to win or lose a Fight at pleasure
How to win on X & XX if necessary
How to rob a friend and laugh at him
How to empty pockets with ease & safety
How to raise a sporting dinner without Blunt
With a variety of useful tricks which
any accomplished Gemman ought to be Master of

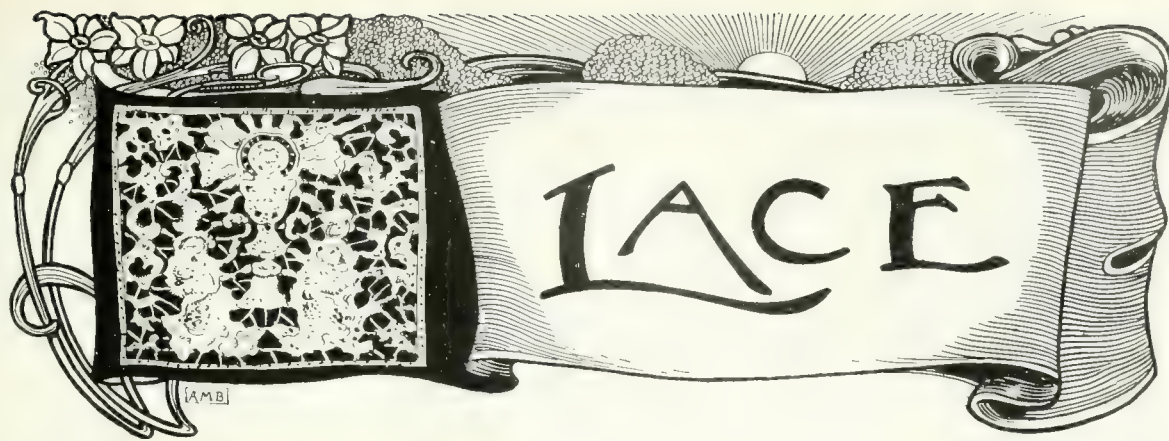
Tickets to be had of Nuncle Ben and all the principal
Covey Shops on the black list of the Fancy
N.B. Take care of your Pockets. Admission 3"

" Mr Hickins

Has just arrived from
America with his
Matchless Stud of
Horses who
will go through a
Great number of
performances never
done by any others
admittance sixpence cash
Doors to be open at six begin
at Seven."

" Points To Be Observed
in using The Tonic

Wine for Indigestion
Sponge the body with
Water in the morning
dry and rub with a
course towel Brush the
mouth and tongue at
eleven o'clock take a
dose of the wine with
Ginger Powderd upon it
and a Biscuit."



Italian Pillow Lace

By M. Jourdain

Punto a Groppo. Early Pillow Lace

(Merletti a Piombini). Genoese Lace

PUNTO A GROPPPO, or knotted lace, a treatment of the fringed ends of stuff, may be considered an early form, or forerunner, of pillow lace, being made (when made separately as a fringe) on a pillow, though by knotting, and not by plaiting. A fringe of loose threads was formed at the edge of the material—generally linen—by drawing the warp threads, and then binding or knotting the weft threads together in tassels. During the sixteenth century much of this work was produced at Genoa, and it is mentioned in various early pattern books from 1530 to 1551 among other *punti*.

After 1551, when the name appears for the last time in an edition of M. Pagan, it disappears from pattern books, supplanted by the new pillow lace, for which "Le Pompe" gives designs a few years later. Macramé—a word of Arabic derivation used for a fringe or trimming—by which similar work is known in modern times, was introduced in Genoa in 1843.

The earliest pillow lace appears in the form of twisted or plaited thread



MACRAMÉ

edgings for ruffs. Judging from the pattern books in which they appear, they have the same dentated edge, but a more wiry make, and a lighter, more open appearance than the contemporary needle-points, and were consequently a more effective contrast to the lawn ruff.¹

In Le Pompe (1557) small round loops are shown at the edge of various details, and this ornament also appears in Parasole. It consists of a single thread † brought out in a loop and carried back again. Larger loops of plaited thread are also used to give a light appearance to the pointed vandykes. The design is geometrical like cutwork, but the pattern is formed

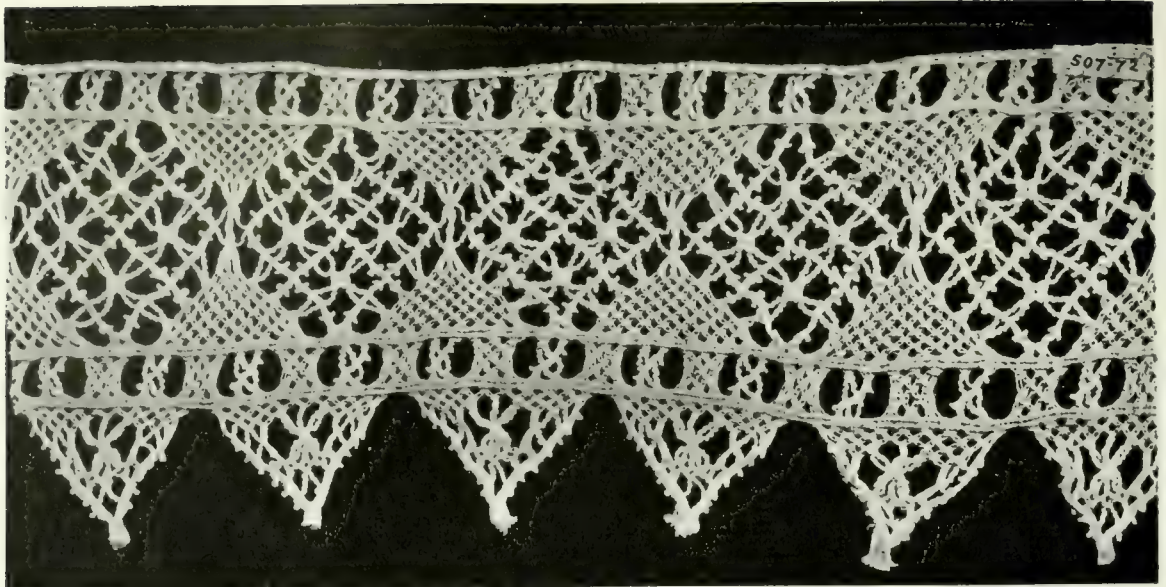
of *lines* rather than *solid forms*, and these lines are less rigid and precise than the more solid needle-point. A narrow "footing," though worked in with pattern, appears in many of these *merletti a piombini*.§ The first

† "Ces guipures plus souples et plus vaporeuses que celles à l'aiguille, distribuées à flots au bord des enroulements de gaudrons à triple rang, donnaient à l'objet une certaine élégance qui rendait supportable son développement exagéré; tandis que les passements de point coupe à l'aiguille, d'une nature plus ferme, fournissaient un pli plus sec dont les bords agus, se tenant rangés trop correctement, les faisaient ressembler à une armée de piques qu'on aurait dites disposées pour la défensive." *La Dentelle, Seguin*.

‡ This ornament of minute loops is also shown in Fig. 3.

§ "Merletti," all manner

* Tagliente, 1530, has *gruppi moreschi et arabeschi*; the "Giardinetto novo" (1542), Il Speechi (1544), M. Pagan (1545), *punti gropposi*. The Storza inventory, a *gruppi* (1493); this, however, may refer to *embroidery* with knotted work (e.g., "Lavoro uno de rechamo facto a gruppi").



MACRAME

edgings were narrow, and when a greater width was required the vandyked edge was sewn on to an insertion. The threads composing the pattern are, as has been said, plaited together, not worked across each other at right angles to form a linen-like *toile*. The development of more important ornamental devices is shown in certain paintings, such as that of

of little battlements, also the several wards or springs in a lock, by met long purles wrought in bone-laces, usually worn in bands or ruffs.—*Dictionary of Florio and Torriano, London, 1659.*

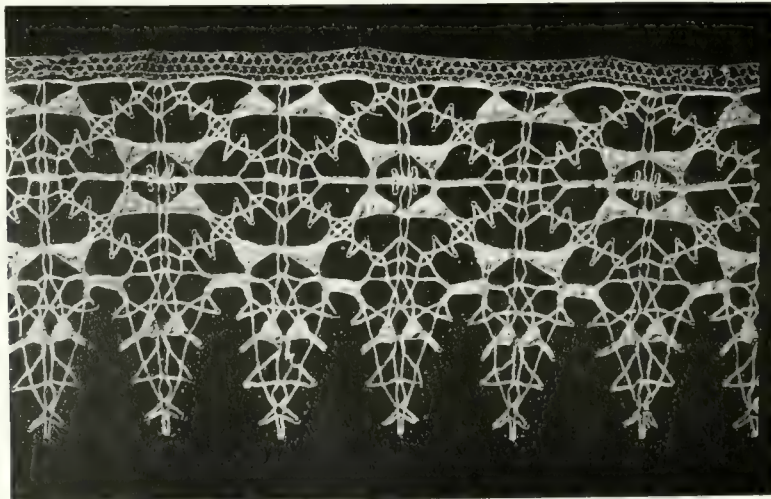
The Italian word for lace, *pizzo*, is also derived from the vandyked character of the early laces. "Pizzetti," tongs, languets, lappets, labels or latches of anything, also peaks in bands and cuffs or any other linen.—*Dictionary of Florio and Torriano, 1659.*

"Pizzo," a peake or tip of anything.—*Florio, A Worlde of Wordes, 1598.*

Charles of Saxony, 1582, whose ruff is trimmed with deep and elaborate *merletti a piombini*.

Some later specimens show the transition from geometrical design to a conventional scroll with leafy ornaments. The type of lace shows an appreciation of the decorative value of open spaces to form a background to the solid portions. To this period belongs the scalloped border of a collar in which the various portions are held together by loops, and in some places by twisted threads. The catalogue of the Victoria and Albert Museum refers to the important bed cover* as of similar workmanship, which is stated to be "either Flemish or Italian," and is catalogued under the Flemish

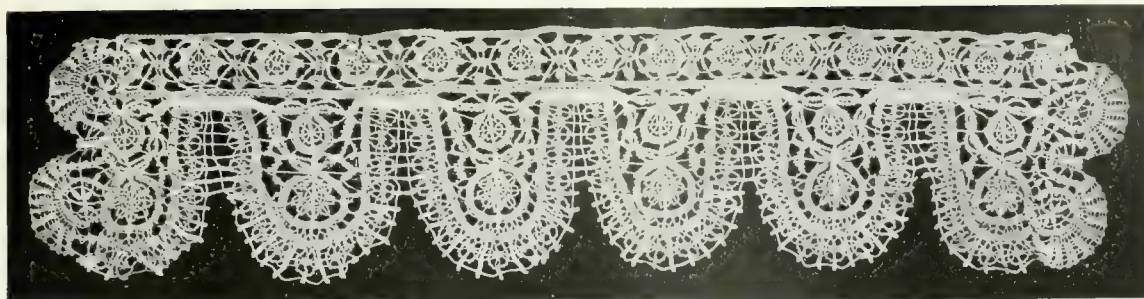
* 270-80.



"MERLETTI A PIOMBINI"

(EARLY VANDYKED PILLOW LACE)

Italian Pillow Lace

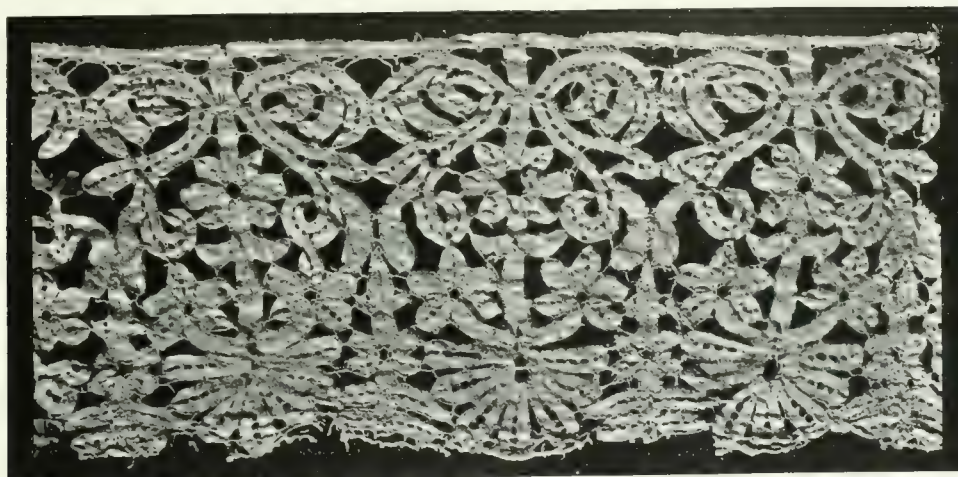


ITALIAN PILLOW LACE, WITH ROUND SCALLOPS

(VICTORIA AND ALBERT MUSEUM)

laces. To judge, however, by the peculiar lightness and precision of the design, the "value" of the background, the design of the bordering pattern with its arrangement of diagonals with scrolling ends, and the

Spain, and the sixth circle from the centre is formed by the collar with jewels of the Golden Fleece, and within the four corners are two-headed eagles, displayed and surmounted by crowns.



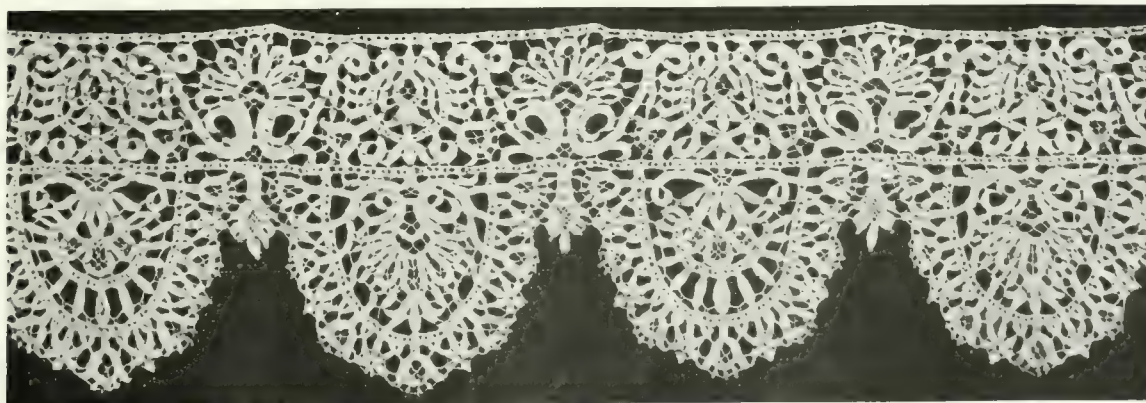
PILLOW-MADE TAPE LACE
BY TWISTED THREADS

THE MAIN LINES OF THE PATTERN ARE LINKED TOGETHER
ITALIAN, SEVENTEENTH CENTURY

beautifully conventional treatment of every detail, it would be Italian, and probably Venetian.

The piece is said to have belonged to Philip IV. of

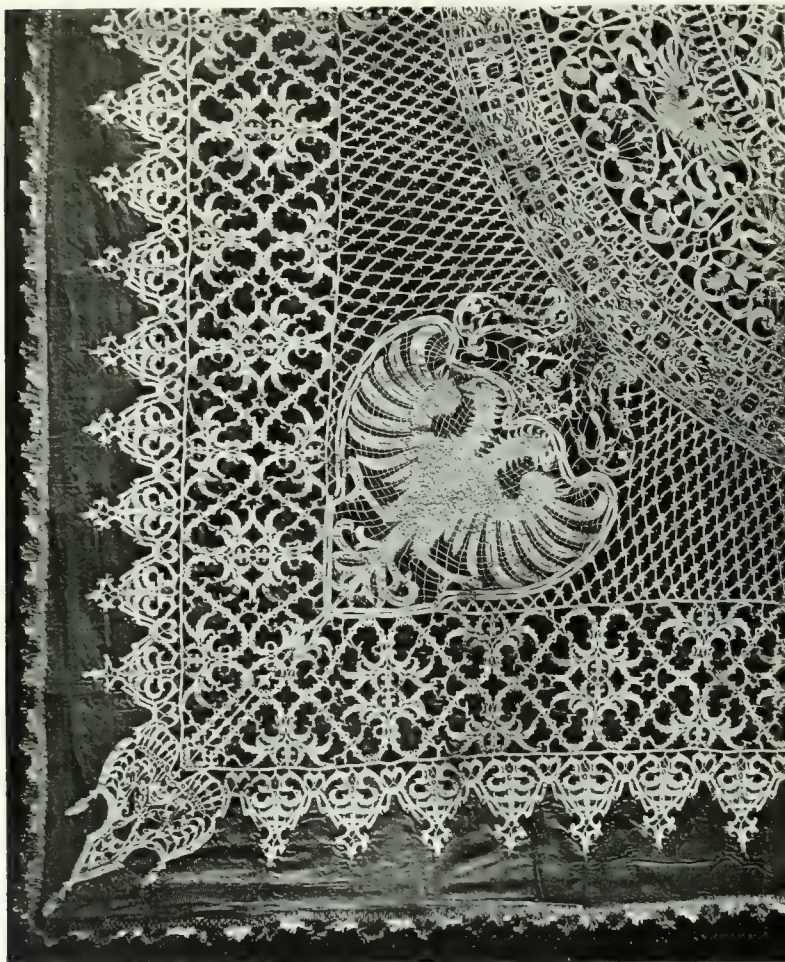
The workmanship of this piece is remarkable. The plumage of the eagle is imitated by means of small holes left in the plaiting, in each of which a small loose



BORDER OF COLLAR, SCALLOPED
PLAITED THREADS, A SPECIES OF TAPE
AND IN SOME PLACES BY TWISTED THREADS

THE NARROW BANDS TWISTED TO FORM THE ORNAMENT, ARE OF
THE VARIOUS PORTIONS ARE HELD TOGETHER BY LOOPS
ITALIAN, SEVENTEENTH CENTURY

loop or *picot* of thread appears. "The cross-bars of twisted threads which hold the feathers of the outstretched wings in their places are separate details of twisting, and are looped into the edges of the feathers. This is also the case with the trellis-work which occupies the space between the central circular device and its square border."



COVERLET OF ITALIAN PILLOW LACE (VICTORIA AND ALBERT MUSEUM)

GENOESE PILLOW LACES.

Genoa first imitated the gold threads of Cyprus, and her gold works, at first restricted to bed trimmings, was largely used for ornamenting dresses in the fifteenth century. After about 1420 this industry rapidly declined, and its workers emigrated. Genoese thread pillow lace, which appears to have preserved the heaviness inseparable from metal passements, does not appear in portraits or inventories until just before the middle of the sixteenth century.† The

portrait of Henri II., Duc de Montmorency (d. 1632), one of the earliest examples, shows a deep and elaborate collar with a scalloped edge and wide insertion, and the popularity of Genoese lace was doubtless coincident with the first introduction of the falling collar, as it died out with the appearance of the cravat ‡ (about 1660).

The lace, as has been said, was coarse and solid, a characteristic which is early noticed in the *Revolte des Passemens*, where it is spoken of as having "le corps un peu gros." This very heaviness and solidity was eminently suited to its use upon boot-tops, garters, shoe-roses, carriages, as well as upon collars, scarves, aprons, etc.

In a specimen illustrated the fringe of threads recalls the earlier *punto a groppo* of Genoa, and shows the "wheat grain" § ornament which re-appears in the various examples, combined with vandykes of *merletti a piombini* of the usual plaited and twisted type. As a general rule the lace used to decorate the collars of the period appears to be of two distinct types: first, a scalloped lace (which was used contemporaneously with the Flemish edgings for collars of the seventeenth century), the pattern of which consists of a tape-like, simple design, strengthened and connected by short brides. In the centre of the scallop is the profile of a flattened carnation. A succession of these carnation-like forms produces the effect of ornamental scallopings to the border. This lace was in vogue

about 1640, succeeding the more formal scallops of the earlier part of the century.

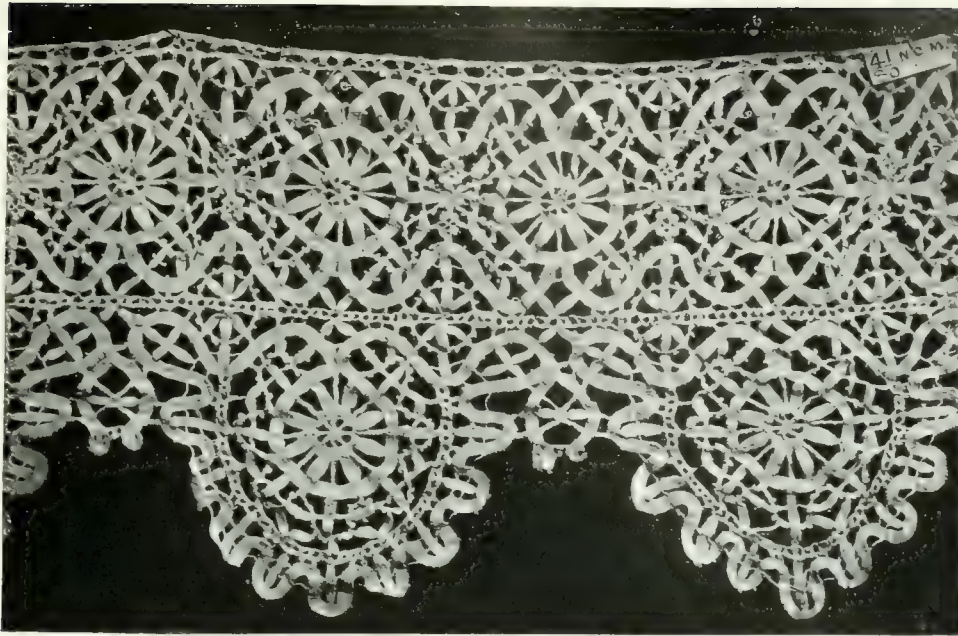
The second type, *Point de Gènes frisé*, is made entirely with plaits of four threads each, following the

† Vulson de la Colombiere states that Genoese lace was not used in 1597.

‡ The cravat was a natural consequence of the periwig, which seems to have arisen in France about 1660. In England the Duke of York first put on one in 1663-4.

§ These "wheat-grains" are also a feature of Maltese lace. In 1833, Lady Hamilton Chichester introduced lace-making into Malta, and by adapting Genoese designs evolved what is known as Maltese lace by means of workers imported from Genoa.

* *Descriptive Catalogue of the Collections of Lace in the Victoria and Albert Museum, 1881.*



GENOESE PILLOW LACE WITH ROUND SCALLOPS
(IN THE NOTTINGHAM CASTLE MUSEUM)

EARLY SEVENTEENTH CENTURY

design, and is characterised by small oval enlargements resembling grains of wheat which are sometimes arranged as beads on a thread and sometimes composed into trefoils and quatrefoils, or spokes radiating from a common centre. This lace, made up of an insertion and an edging of deep rounded scallops, is well-illustrated by Lenain in his portrait of Cinq Mars. The scalloped edge and the insertion were made separately, but were supposed to harmonise in pattern. In an early comedy of Corneille, *la Galerie du Palais*, a character criticises a piece of point de Gênes, of which

"la dentelle

Est fort mal assorti avec
le passement."

In the portrait of the Duc de Montmorency a figure of a horseman can be seen in the insertion—an isolated example, for in

no other illustration or extant specimen has any deviation from simple geometrical design been introduced in *point de Gênes frisé*.¹

By the middle of the seventeenth century the varieties of pillow lace had been considerably developed. The thin wiry pillow lace had been discarded, and the heavier Genoese collar laces went out of fashion, as we have said, by 1660. A tape lace with a straight edge between the ornament of which were grounds of meshes, or of bars or brides, was subsequently made in Genoa, and is remarkable for the twisting of the tape, always looped back upon itself.



PORTRAIT OF HENRI II., DUC DE MONTMORENCY (1535-1632)
BY LENAIN

¹ The name is an old one. In the wardrobe of Mary de Medicis is enumerated among other articles a "mouchoir de point de Gennes frisé."—*Gardiens de Jeanne Mariane*, 1646. *Bib. Nat. MSS. F. Fr.* 11,426.



"Northamptonshire Families" *

By Arthur Meredyth Burke

THOSE who with great exertion and much painful climbing have been themselves engaged in the exploration of a family tree will often have realised the disappointment of a fruitless errand, and, maybe, have at last turned with despair from the task to which they had set themselves with generous aspiration.

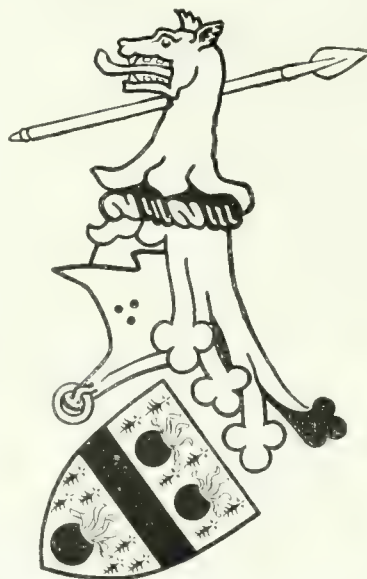
These especially it is who will be able, through the knowledge of their own experience, and possibly of their own failure, to appreciate at its best value the work that has been done by Mr. Oswald Barron, who has edited the genealogical volume of *The History of Northamptonshire*, one of the series of *The Victoria History of the Counties of England*. It is these who can best understand the difficulties and snares that beset the path of him who would write a family history. Maybe there will be a mass of material, a great part of which will hinder more than it will help the compilation. Here, perhaps, "facts" will prove to be the wildest of fiction, and there, so it may happen, the apparently fictitious will on close examination be found to be strictly accurate and genuine.

Countless authorities must be consulted, unsupported statements have with great labour to be verified or utterly cast aside, the tangled skein of ancient imaginations must be patiently and carefully unravelled, and the labyrinthian thickets of pseudo-genealogical

growth have to be ruthlessly hacked and cleared away.

The determined destruction, moreover, of dearly cherished traditions may in some cases pain or offend those who have long prided themselves on what will prove an entirely imaginary descent from some mythical ancestor, but the faithful genealogical historian must without fear or favour go forward secure in the panoply of truth. The demolition, for instance, of a supposed Saxon ancestry may not prove agreeable to the Wakes, whose present generation seems to take pleasure in various Christian names, such as Hereward, Herewald, Godwin, Thurfrida, or Leofric, that may be reminiscent of the hero of Charles Kingsley's well-known novel, with whom, however, it is clearly shown in the work under review that they are in no way connected. But, of a venerable antiquity, the Wakes may well be content with their descent in the male line from a Norman house, "a rare thing," as Mr. Barron says, "and a wonder to the eyes of the genealogist."

Nor is it infrequent that the material required for the proper setting forth of the history of an unquestionable "good" family may be distressingly meagre, and it may betell a compiler that information be but grudgingly given or even churlishly withheld, and of this, strange as it may appear in the case of a work of this importance, Mr. Barron has cause to complain, for "in some cases he has been unable to enlist



THE ARMS OF THE CARTWRIGHTS OF AYNHOE

* *Northamptonshire Families*, edited by Oswald Barron, F.S.A. *The Victoria History of the Counties of England*. (A. Constable & Co., Ltd., 1906.)



ISABELLA HERVEY, WIFE OF GERVASE HERVEY, DIED 1797

the help of living members of the families whose histories are here set forth."

The examination of this curious trait of some Englishmen is somewhat outside the scope of the present article, but a not unprofitable essay might well be written on the subject. Many Englishmen, otherwise sensible, who in the pride of possessions,

for instance, feel no false shame, suffer in the matter of their lineage from a delicacy that is almost indelicate. They forget that a properly subdued pride in their ancestors is not only admirable, but actually a due, and they should learn, casting away their wholly mistaken ideas of a so-called snobbery, that indifference to those who have gone before them



CHILDREN OF SIR EDWARD TURNER, SECOND BARONET

betokens an ingratitude that amounts practically to an insult.

But as it is not given to artists alone to admire the works of artists, so not the genealogist alone,

but the veriest layman, will be able to appreciate the success of Mr. Barron's efforts which, in relation to the magnitude of his task, must appear stupendous.

Naturally the first question that must present itself to the compiler of such a volume as the one now under review is to consider whom he shall include as belonging to "County families." Length of lineage alone would hardly suffice, as many families of originally "good" stock have now, through fault or misfortune, dwindled into impenetrable obscurity, and have, with the exception perhaps of some vague or stray memory, lost and probably forgotten their connection with their county of origin. Again, the mere possession of land would not in a majority of instances entitle the holders to enrol themselves among the "families" of the district. "Landed Gentry" as such would indeed include many curious people. Nor would some empiric limit of acres be sufficient recommendation, for though it might properly exclude the freeholder of "Hurstleigh" or "The Cedars," it might also shut out unjustly one who holds from an honoured line of ancestors in unbroken succession back to Saxon times an estate just falling short of the extent at which the limit has been fixed, while Mrs. Newcomer, the proud purchaser of much mileage, would have a just claim to be included among those who can point to grandfathers but not to "Booms."

The difficulty has been fairly satisfactorily met by the Editors. Before recording the genealogy of a family they ask in the first place for evidence of its present standing in the possession of a freehold domain of such importance that the phrase of "a seat and landed estate" may be reasonably used concerning it. In the next place they ask for length of tenure and fix as the time for qualification the enjoyment thereof by an ancestry in the male line before the accession of George III. on 25th October, 1760. The choice of this particular date is naturally not unsupported by reasons, to a great extent convincing and at any rate sufficiently plausible. "Families," writes the Editor, "which we find on their lands in the last year of King George II. are for the most part no new-comers but folk whose surnames speak of the history of their county, the great industries having not yet arisen to give new lords to the old manors." Moreover, he argues that this particular year marks very definitely an epoch of social change. "The squire of 1760 seems far from us when we look upon his picture in the coloured coat, the flapped hat and powdered wig, the local waistcoat and Mechlin wristbands, but the man himself in those strange habiliments is yet farther away, near kinsman of earlier ages."

"With that reign's end on the other hand many links join us. Some of us who still account ourselves young have yet seen men who walked the streets when George III. was King." Mr. Barron might have added that some of these pedestrians are still alive,

and he points out that at the end of the reign the locomotive was on the rails, and the morning newspaper on the breakfast-table, while "the life of our squire under George II. was little changed from the life of his ancestors before the Tudors came," and he reminds us that "after 1760 old standards of rank were disregarded by London fashion and by the Court, and the greater families began to postulate a new class vaguely limited by the word 'Society,' which should come as near to the class which imperial Austria terms 'hofsahig' as might be in a land which has ever refused to codify its social laws." With those reasons there is not much to quarrel, but in all hard and fast systems there must be something at which to cavil. The limitation selected excludes those families which have now nothing but a purely archæological interest, and it is conceivable that a purchaser of this volume might well be disappointed when he finds none or but the barest mention of some historic Northamptonshire family, like the Watsons, Earls of Rockingham—which has now altogether ceased to exist—or which, like the Fanes, Earls of Westmorland, by the sale of its property ended its connection with the county. The Fanes indeed are included at length and in detail in the present volume, but only by grace of months, for Apethorpe was sold while the history was actually in preparation.

It is surprising how very few families have satisfied the requirements of Mr. Barron's qualification. Some families, of course, are represented elsewhere, as in the case of the Marquess of Northampton, whose chief seat is the stately and well-known Castle Ashby, but the Comptons are one of the oldest Warwickshire houses, and their genealogy will be found in the volume of the Warwickshire pedigrees. The qualification is indeed a sufficiently severe one, and might well lead, in these days of agricultural depression and socialistic tendencies, to the reduction of the fine volume that lies before me to little else but bare covers. In the plan of the work "each of the family histories is introduced by a general account of the family in which we have essayed to show its first rise and the reasoned story of its fortunes." This account is followed by a narrative genealogy in detail, which gives flesh and blood to the dry bones of the pedigree-chart which succeeds. To these details are added illustrations of the shields of the principal alliances of the direct ascendants of the present head of the family. The method is a good one, and presents the history of a family in a clear and interesting manner, though there might be found some to object that the impression left on their minds is that the method is

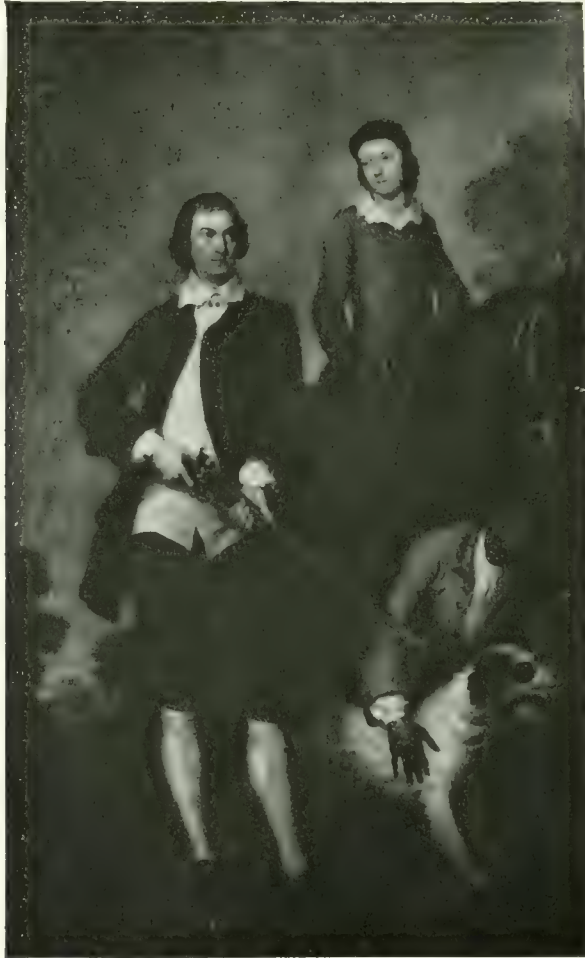
either too little serious or not serious enough, and that the success of attempting to combine the gay and lively with the grave and severe is not extraordinary successful. While the genealogical pedant may shudder to read that the origin of the Fitz Roys, Dukes of Grafton, is due to a lady "whose name shall never escape the adjective of notorious," the lay reader will boggle at what will seem to him much unnecessary detail as to the proving of wills, or the renouncing of their execution.

Each family is illustrated additionally by reproductions of family portraits, to which I would suggest

the names of the original artists, where known, should be appended.

To the heraldic illustrations which adorn the present work praise may be fully and freely given. Characterised as they are by boldness of design and clearness of detail, they are exquisitely excellent in effect.

Finally, we can unhesitatingly recommend this volume to all those who care for the history of their county, and it should certainly not only find a place in every public library, but should be the valuable and valued possession of every "County Gentleman."



JOHN SPENCER OF ALTHORP AND HIS SON JOHN, AFTERWARDS FIRST EARL SPENCER



FOX HUNTING: "TAKING THE LEAD"
FROM AN ORIGINAL UNPUBLISHED DRAWING
BY HENRY ALKEN

Engravings Etc.

The Cult of Book-Plates

By George C. Peachey

ALMOST a decade has passed since the first sale devoted exclusively to book-plates took place at Puttick and Simpson's, and neither before nor since has any collection, comparable either in numbers, rarity, or condition with that of the late Mr. Julian Marshall, been dispersed under the hammer.

This collection, equalling if not indeed surpassing that of the late Sir Augustus Wollaston Franks now the property of the nation by the owner's bequest, was cursorily described in *THE CONNOISSEUR* for June, 1902. A glance at the auctioneer's catalogue, a volume of 242 pp., containing at least 50,000 plates, excluding the foreign plates which were disposed of privately *en bloc* as having no market in this country, will give some idea of the magnitude of what was probably the largest collection which has been, or ever will be, accumulated by any private individual, while the measure of enthusiasm among members of the cult was instanced by the presence at the sale of most of the prominent collectors and dealers, one of the former of whom had journeyed for that special purpose from America.

In order to suit the convenience of those members visiting London, it had been arranged that the Annual Exhibition of the Ex-Libris Society should be held during the same week at the Westminster Palace Hotel, the special features this year being American

plates, book-plates by American artists, and ladies' plates.

Of the early American plates, those which claim most interest from the majority of collectors are such as the plates of George Washington and the two Penns, father and son, of Pennsylvania, and Stoke Pogis in the county of Bucks, a reproduction of the

former of which was given in *THE CONNOISSEUR* for June, 1902, from Mr. Marshall's copy, which after costing him £22 was withdrawn from the sale, doubts having been thrown upon its genuineness.

The number of these early American plates is small, and furthermore almost all of them were actually engraved in the mother country, but the connexion of the users with the new world is sufficient in the eyes of Americans to claim them as belonging to that continent. A typical example, and at the same time one of the earliest, is the plate of the second Lord Craven, one of the Lords Pro-



THE PLATE OF THE SECOND LORD CRAVEN

prietors of South Carolina, upon whom the barony of Craven of Hamstead Marshall devolved on the decease of his distant kinsman, the first earl. This plate dates from about 1700.

Another is the plate of Dudleius Woodbridge, who thereon styles himself *Anglus Americanus*, and introduces as an allusion to his adopted country a scene in which an Indian is depicted reclining on the sashore (or river bank) with a palm tree in

the background. Its Italian style of decorative treatment, and the date, 1740, point to the identity of the owner with the subject of the mezzotint portrait engraved by J. Smith after Kneller, and dated 1718, the lettering of which reads: "The Honble. Dudley Woodbridge, Esq., Director Genll. of ye Royal Assiento Company of England in Barbados."

But whereas each of these plates was produced in England, others represent the work of actual American engravers, among the earliest of whom was Nathaniel Hurd, of Boston. A typical example of his style is the Chippendale plate of Henry Pace.

Of the three plates executed for the New York Society Library, two of which, engraved by Maverick, are reproduced in Allen's *American Book-plates*, the



NEW-YORK SOCIETY LIBRARY PLATE

contained in the subject matter add to its interest. In the four quarters of the Chippendale shield are represented astronomy, religion, the mathematical sciences, and bibliography, while below is seen the modern Athens (New York) with Mercury and Minerva as supporters, and Apollo in a blaze of sunlight looking down from the clouds upon the scene.

Of ladies' plates, one which commands a magnum of admiration and interest is inscribed: "The Right Honble. Rachel Mannors, Lady Roos, 1700," and carries the arms of Mannors impaling Russell. Any peerage will

tell that the wife of John, Lord Roos, was Catherine, daughter of the martyred Lord William Russell, and that her sister Rachel was married to the



THE PLATE OF LADY MARY BOOTH

third, by Elisha Gallaudet, is depicted here. In point of engraving it is unsatisfactory, but the allusions



THE PLATE OF ELIZABETH FOLKE

second Duke of Devonshire. How the mistake in Christian names came to be made by the engraver,



Dudleius Woodbridge
Inglus. Americus.

THE PLATE OF DUDLEIUS WOODBRIDGE



Arabella Baker

THE PLATE OF ARABELLA BAKER



Henry Pace

THE HENRY PACE PLATE



THE NORTH PLATE

and why the impression escaped the destruction which such an error deserved, is a mystery yet unsolved.

Like other of Simon Gribelin's work, the plate of the Honble. Ann North has a distinctly foreign appearance, engendered by the canopy above and the cornucopie below, while the style, indicative of the period at which he lived, is transitional between Early Amontal and Jacobean.

The plate of Lady Mary Booth, engraved about 1730 in the style of the period, her paternal arms being borne on the conventional lozenge and marked by the absence of crest, helmet, and motto, is typical of what a single lady's plate should be. In 1730 she married the fourth Earl of Stamford, and it was in her favour as the sole heiress of her father, George, Earl of Warrington, that her son obtained a second patent of creation to that earldom which is still attached to the title of his descendants.

The plate of Arabella Baker is chosen as illustrating the practice of a widow using the plate of her deceased husband, his name having been erased and hers substituted, as can be seen by the plate-mark.

There are few book-plates which have not some little bit of history, possibly of romance, attached to them, and one looks with kindly interest upon the monogram on a lozenge pendant from a ribbon, the mark of possession used by Anne, widow of the celebrated surgeon, John Hunter. Though himself

entitled to carry the arms of the ancient family of Hunter, of Hunterston, no book-plate of his is known to exist. Plain JOHN HUNTER was inscribed upon his door, and his objection to fashionable society gatherings was instrumental in causing him to withhold his sympathy from his wife's poetical tastes—she was the author of the delightful little song, "My

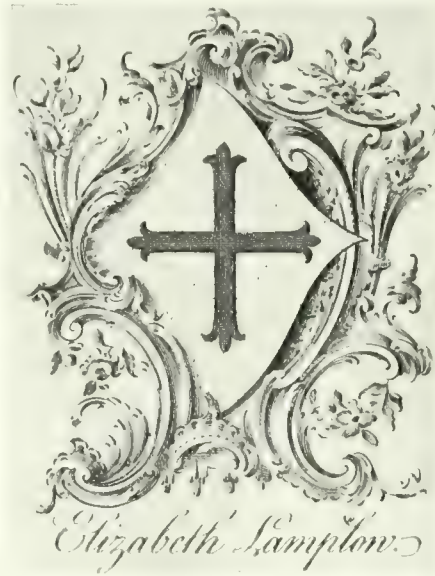
mother bids me bind my hair"—and the company into which these aspirations led her. The lozenge suggests that, until the day for objections had passed and gone, she did not procure a book-plate, and even then she refrained from the use of the arms which his dislike of any form of pretence or ostentation had led him to disregard.

Ascending from the past to the present, one turns in admiration to the plates executed by Sherborn and Eve among English engravers, and to those by French and Spenceley amongst Americans. While work such as this is available to those who are desirous of possessing

a book-plate of their own, and are willing to pay the requisite price, it is sad to contemplate upon the amount of rubbish which is spread broadcast under the name of art.

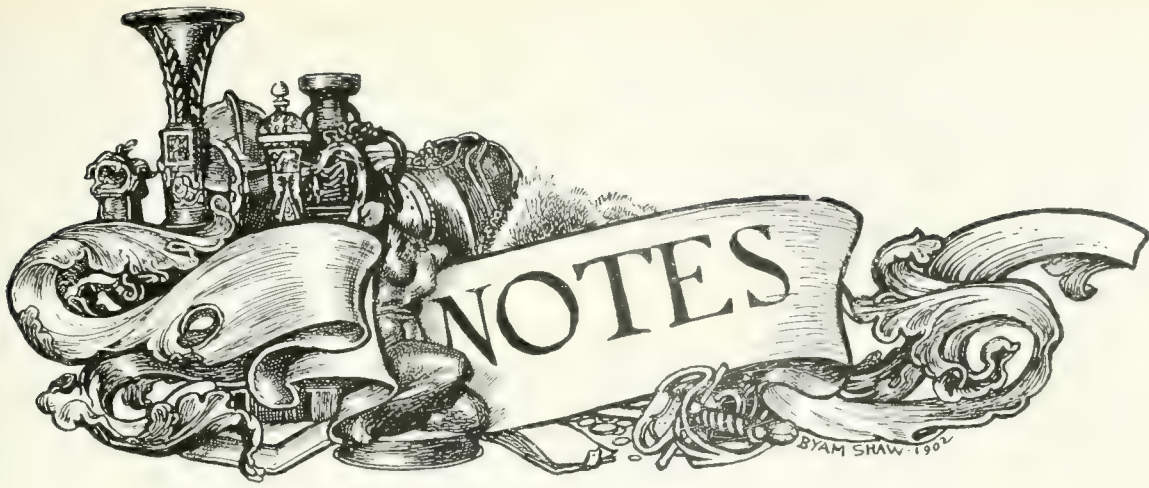
That the cult of book-plates has come to stay is the conclusion at which one must arrive after the experiences of the Julian Marshall sale and the Ex-Libris Society's Exhibition.

[The illustrations are reproduced from plates kindly lent for that purpose by Mr. Carnegie Johnson.]



THE LAMPLOW PLATE





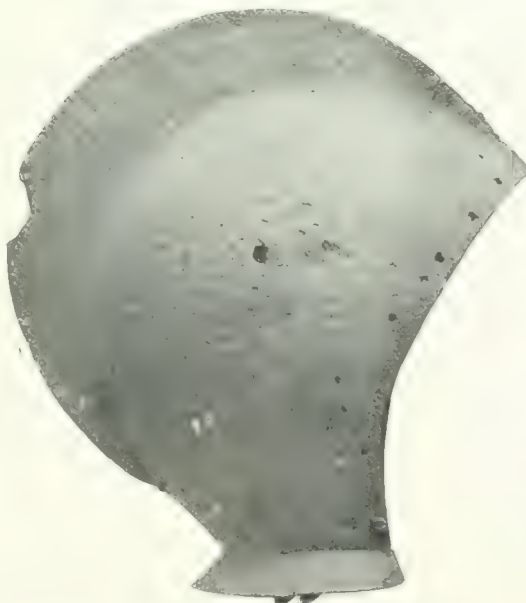
REFLECTIONS of a very interesting character are suggested by the letters with requests for information that reach this office from distant parts of the world. For instance, we receive enquiries from India and from Canada concerning some common little ancient coin that appears to have been valued for

its association with, or as a personal relic of, an old official or early colonist who has long departed to the bourne from which no traveller returns. Again, we get a photograph of some quaint old piece of crockery now treasured in Australia with the fond belief that it came from "the old home" with grandfather or grandmother. But, if the accompanying tradition can be relied on, the photograph we now reproduce from one sent from Wellington, New Zealand, suggests unlimited food for thought and imagination. In the photograph we recognise the skull piece of a European helmet, and have no difficulty in assigning it to the spacious times of good Queen Bess, somewhere about the period 1560-1570. This helmet, we are told, was dredged up many years ago in the harbour of Port Nicholson, as Wellington was then called, and it has undoubtedly been in the museum at that place for about thirty years. It is a pity to shatter such a romance, or even to cast a doubt on it, for what does it involve? "Every school-boy," so we may be told,

"knows that the first European to come in sight of New Zealand was the Dutchman, Tasman, in the year 1642, and that the first to land on the islands was Captain Cook in 1769." It is impossible to think that the famous navigator commanding a well-found ship of the eighteenth century took out armour two hundred years out of date. If this helmet was actually found in the harbour of Port Nicholson, it points to the probability of some European ship having been there in the sixteenth century. Think of the tales of daring and romantic adventure we have lost in not having the records of that voyage; what brave explorer of the unknown, what storm-driven navigator, far away from a friendly port on an uncharted ocean, left this evidence of struggle and disaster at the Antipodes? The skeleton in armour, said to have been

found on the shores of New England, was the text on which Longfellow wrote a poem—may not this empty and corroded skull piece inspire a New Zealander to produce his national poem, an epic as full of wonders and romance, and perhaps quite as true to fact, as the story of the Argonauts or the voyage of Maeldune?

Alas, however, for romance. We in London cannot handle the object; we can only give a partial and tentative judgement on the evidence supplied by the photograph. It is quite clear that the skull piece belonged to a "close helmet" of the sixteenth century.



SKULL PIECE OF A EUROPEAN HELMET

The large hole in the side was for the rivet on which the vizor and the bevor worked. The smaller holes on the edges were for the attachment of the lining, probably more or less padded for comfort to the wearer. The surface is evidently deeply pitted by long exposure, and to be quite candid with our Antipodean friends we must say that this pitting seems to be precisely like what has been produced on old helmets we have handled, and which are known to have hung for centuries over tombs in some English churches. The curators of the museum and other scientists in New Zealand may tell if the iron bears the appearance of having been under water and in the particular soil that constitutes the bottom of the local harbour. If, as we suspect, the two small projections seen at the base of the helmet are of leather, and if traces of the lining are to be seen inside the skull, we are afraid we must give up the romance of Elizabethan days and come to the conclusion that the tradition of the finding is not reliable. It is needless to say that the antiquary who traces the history and changes in the fashions of armour is as sorry as any other scientific investigator when the facts he discovers seem to upset some fairy tale. Perhaps now that the question has arisen some local record or testimony may be forthcoming to explain the presence in a New Zealand museum of this old European relic.

THE table illustrated is a form of side-table in use at the commencement of the eighteenth century. It can be converted into a round shape by swinging legs on the moveable back stretchers. Of walnut throughout, the legs are of uncommon design, being of spindle form in octagon and finish in feet that move in pivots approximating the construction of a caster, an invention that was certainly in use at this time. The table is the property of Lady Northcliffe.

EXAMPLES of English craftsmanship worthy to rank with some of the most prized productions of the middle ages were shown at the annual exhibition of the Home Arts and Industries Association, held in the Albert Hall from May 17th to May 21st. Looking at the handiwork in wood, iron, stone, wool, porcelain, and tapestry sent in by villagers and townfolk from all parts of the country, one could

realize the benefits the society is conferring by reviving the workman's joy in his handicraft, a rare delight in this age of machinery.

Here were beautiful shawls hand-made by the girls of the Shetlands of wool shorn from the sheep of the islands. Some of the patterns in this Shetland work were learned from shipwrecked men of the Spanish Armada, and the dyes were made from the seaweeds found on the coasts. Some splendid pottery, specimens of which have been bought by experts from China and Japan, was exhibited by the Ruskin Pottery, of Birmingham. An elm chest decorated with wrought ironwork made by a village blacksmith and a village carpenter, of Wiltshire, a fine example of the craft, won the golden cross of the society. The interest of the exhibition was added to by demonstrations of weaving, pot "throwing," inlaying, and printing.

MESSRS. J. M. DUVEEN & SON have opened their new galleries in Dover Street with an exhibition of magnificent specimens of old Chinese porcelain, which includes the unique collection of choice powdered-blue, lately in the possession of Sir W. Bennett. One of the finest

Two Exhibitions of Chinese Porcelain

specimens is a cylindrical club-shaped vase decorated with three large golden carp in *rouge-de-fer*, with gold pencillings on body and neck of vase. But the gems of Messrs. Duveen's collection are a large pair of famille rose vases, painted with birds and plants in an incomparably delicate manner, such as is generally only found on the finest pieces of egg-shell porcelain.

Another unusually interesting exhibition of Chinese porcelain is held at their Bond Street galleries by Messrs. Gorer & Son, who have acquired *en bloc* the huge collection made by Mr. Trapnell, of Bournemouth, in the course of thirty or forty years. If the majority of the specimens are not as valuable as the finest pieces at Messrs. Duveen's, they present an infinitely larger variety. In fact, it is not too much to say that there is not a single group of Chinese ware that is not here represented, the Chinese black porcelain being particularly notable for the quality of the specimens, whilst a set of four small peach-bloom pots, representing the different seasons, is probably unique of its kind.



A WILLIAM AND MARY TABLE

A William and Mary Table

Home Arts and Industries Exhibition

MESSRS. P. & D. COLNAGHI have published a new mezzotint engraving by Mr. H. Scott Bridgwater, after the portrait of Mrs. Berkeley Paget as *Psyche* by John Hoppner, R.A. The edition will be strictly limited to 300 artist's proofs, at 8 gns., after the striking of which the plate will be destroyed.

A New
Hoppner
Plate

This fine example of Hoppner's art does not give the engraver a chance of excelling in that quality which constitutes the particular charm of mezzotint engraving. It is painted in rather a light key, which does not allow the introduction of rich velvety blacks, but this loss is amply atoned for by the excellent manner in which Mr. Bridgwater has suggested the atmosphere of the painting.

OUR colour plate represents a long-lost portrait of the great tragedienne Mrs.

Portrait of
Mrs. Siddons

Siddons, painted by John Russell, about the year 1801. We had the pleasure of referring to this artist in last month's issue, and need not therefore recapitulate what was then said, but it is interesting to notice that exactly a hundred years has elapsed since the death of this eminent painter, probably the greatest artist in pastel England ever produced. He painted very many theatrical celebrities of the day. Jack Banister he painted twice, one portrait belongs to the Garrick Club, and the other is in private possession. Palmer was another actor whose portrait he painted twice, and the Garrick Club is the fortunate possessor of one of the portraits. Both that and the portrait of Banister were originally in the unrivalled collection belonging to Charles Mathews, which, after being exhibited in 1833, was bought by the club. Dorothy Jordan, Mrs. Inchbald, Mrs. Cargill, Mrs. Mattocks, and Mrs. Wells were amongst the celebrated actors who sat to the artist, and he seldom painted more beautiful portraits than the two he executed of Dorothy Jordan. One of them is in a private picture gallery in Paris, the other has been missing for a long time, but we know it through the engraving

that was made of it, and there are frequent references to its beauty in contemporary records.

The portrait of Mrs. Siddons is said to have been painted in Leeds, where Russell spent some considerable time, and where the great actress frequently played. There has been a good deal of mystery concerning this picture. At one time it belonged

to a Mr. Noseda, a dealer in the Strand, and he sold it to Mr. J. W. Whitehead, who cherished it in his famous collection for many years. When he changed his residence, the picture was re-sold, and since 1893 no one has known where it was. Now at last it has come to the light again, and we are able to present to our readers a coloured representation of the charming portrait which has hitherto been known only through the engraving made of it by Heath.

Mrs. Siddons is depicted seated, and is evidently in one of her quiet, meditative moods, but the face bears evidence of the tremendous power of her character, and it is full of suppressed emotion and force. The colour scheme of the portrait is particularly charming. The lady is wearing a cream-coloured costume, fastened with a fichu and sash of green, and her head-dress is bound with a green ribbon, which fastens in a bow beneath her chin. She is seated in a dull red-covered chair, and is set against a dark crimson curtain, the depth of the background foiling with remarkable dexterity

the greys and whites in the costume. The face is painted with very much delicacy and skill, and it is clear that the great artist has exercised his utmost ability to secure a characteristic portrait of one of the greatest personages of his time.

THE vase by Flaxman which is here illustrated was a present to Thomas Barker, the Bath artist, by Flaxman as a finishing touch to the staircase of a house which Barker had just built. It stands about seven feet high upon a triangular base.



A FLAXMAN VASE

A Flaxman
Vase

THE splendid
toilette box, or

**A Napoleonic
Relic**

ladies' dressing case, was given by Napoleon I. to a lady of the Court of Jerome, King of Westphalia. It measures 27 inches by 19 inches, the elaborate red leather case standing 15 in. high. The fittings are of gold chased and repoussé, each box, bottle, or other accessory being a work of art in itself; the

mirror, in its gilt frame, fits into the lid, but can be removed. Beneath the upper layer of bottles and trinket cases there is a beautiful large gilt washing bowl. The outside of the case is almost as interesting as the inside, with its solid silver hinges, handles and locks, and its delicate silver filigree work, which shows up to great advantage on the dull red leather.

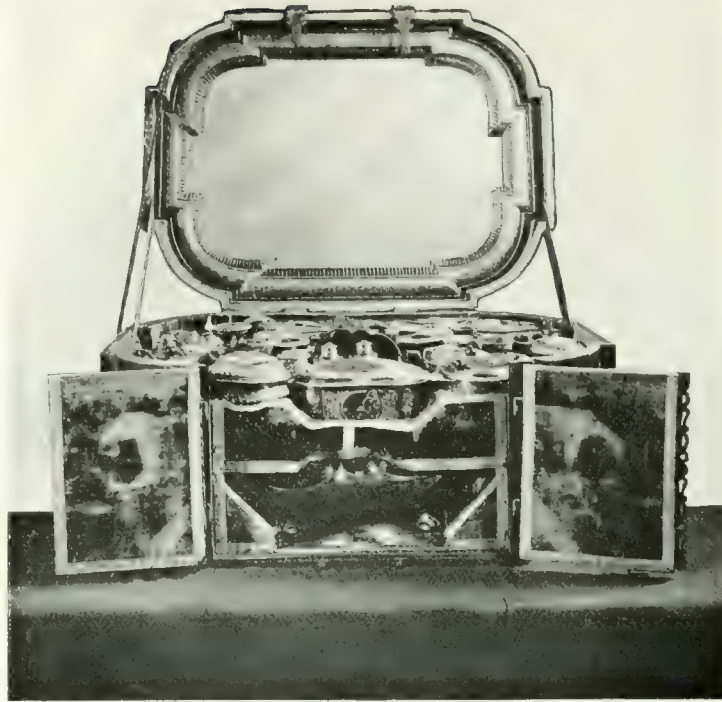
It was a very common thing in this country in post-reformation times, when money could no

longer be left for purely religious

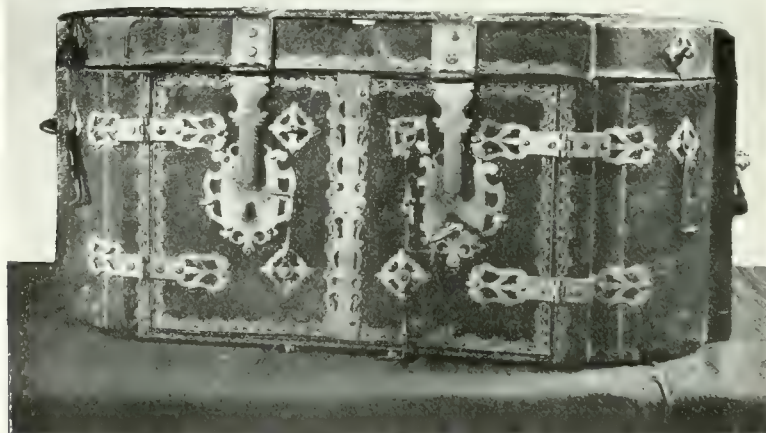
**A Jacobean
Dole-board**

purposes, a practice which had hitherto prevailed, for persons of substance to bequeath funds to their parish churches to be expended in alms for the poor. The forms which these bequests took were very varied; some provided for a distribution of clothes or Bibles, others for a dole of bread, whilst not a few

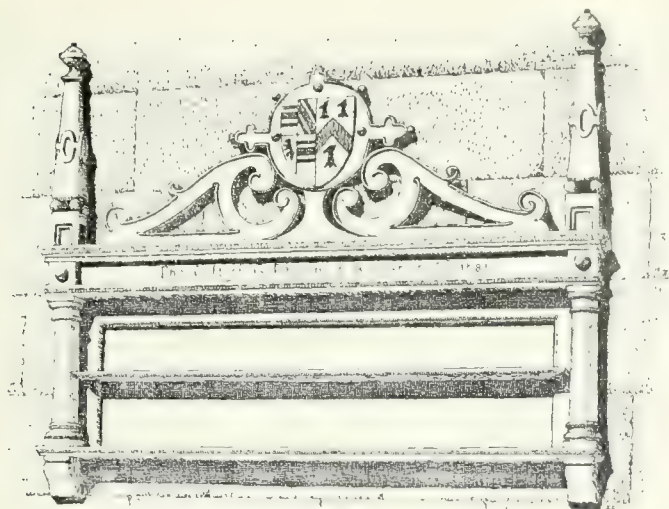
provided for "cash down," with, perhaps, some fantastic instruction added, as in the case of S. Bartholomew the Great, London, where old women annually scramble for fourpenny pieces on the tomb of a departed donor of pious memory. But whatever the nature of the bequest, the testator generally succeeded in attaining the immortality of a public record: and there are but few churches which do not display, on tablets more or less hideous, a list of gifts and their givers. Occasionally, but too rarely, where the bequest takes the



NAPOLÉON'S TOILET BOX



NAPOLÉON'S TOILET BOX



A DOLE-BOARD, ALL SAINTS', HEREFORD

form of bread or books, some attempt is made to give an ornamental form to the useful purpose which the recording tablet had to subserve. Such is the case with the shelving which forms the dole-board in the church of All Saints, Hereford, and which we here illustrate. This is a very elegant specimen of Jacobean woodwork, and the manner in which the armorials of the donors are worked in with the ornamental cresting, affords a good suggestion for a hanging cupboard for valuable china.

The shelving is provided to receive the loaves of bread bequeathed by G. Phillips and A. Martin, which loaves are yet distributed to certain of the parochial poor every Sunday. The arms have been re-painted more than once and, perhaps, not correctly, but they are assumed to be those of Phillips impaling Martin. Of the latter family little or nothing is known, but the former, by his will dated 12th June, 1683, describes himself as Giles Phillips, of Burghope, County Hereford, Yeoman. The arms as they now appear are:—Quarterly, 1 and 4, or, a fesse cotised, sa., 2. or, a bend cotised, sa. 3. or, a lion ramp., sa. impaling or, between 3 greyhounds' heads, erased, sa., a chevron, gu.

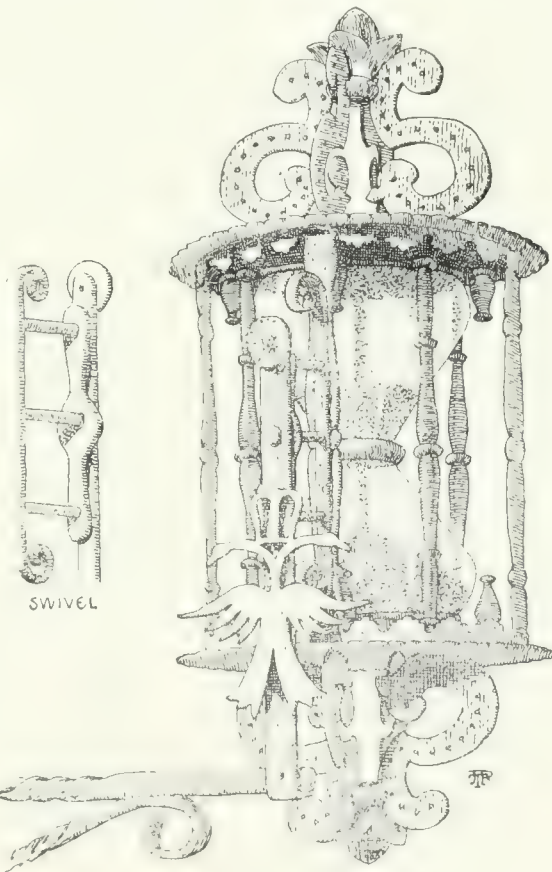
ALTHOUGH a great many hour-glass brackets, some of good design, still remain in our churches, it is very rarely that the hour-glass itself has been preserved; but in the interesting church of St. John Baptist, Bristol, a large one, of elegant design, still remains affixed to its original bracket. It is

A Renaissance
Hour-glass

in good Renaissance style, formed of thin iron plates shaped out and punched, except the finials or handles by which the glass is turned and the little circular balusters, which are of solid iron; and the whole is richly gilt. Our illustration shews the swivel on which it revolved, the pivot of which works on a simple bracket projecting from the wall and bearing a double-headed eagle in gilt iron.

There is no record of when it was erected or who was the donor, but the local tradition is that it was brought from Nurem-

berg and set up in the reign of James I. Its similarity to German iron-work of that period and the presence of the imperial cognizance support this theory, which, in the absence of any evidence to the contrary, may be accepted as substantially correct.



HOUR-GLASS, ST. JOHN BAPTIST, BRISTOL

THE eighteenth century saw the rise of Chippendale and Sheraton: the nineteenth century has seen the rise and fall of many schools of art, several of which are now considered banal, and the latest art, *l'art nouveau*, is no longer new. But the twentieth century opens with ideas based on the soundest possible principles. All that is worthy in the past has been absorbed, and a generation of scientifically trained craftsmen has arisen imbued with fine art instincts. It has come to be regarded as an axiom that simplicity of design, soundness of construction, ornament in due subjection, and character and style in perfect keeping with the surroundings must all contribute in producing a symmetrical and harmonious whole.

The difficulty to the amateur in the fine arts has always been in regard to furnishing, to decide which style among the many is most suitable for his requirements. Oak panelling of grave and solid character is ideal in a Tudor hall, but in an airy villa its presence strikes a false note. Louis Quinze furniture apart from the environment of the period, the splendidly decorated interiors, the fine tapestry or the contemporary hangings, and the atmosphere of Boucher and Carl van Loo fail, and fail lamentably in producing the artistic effect contemplated by their designers, torn as they are from their right surroundings.

Different houses require different treatment in furnishing. Therein lies the main secret in the art. It does not follow because a particular style of exceptional beauty exactly fulfils its part in one house, that the same style would be proper for another. The picture hat, magnificent as it is, of the tall brunette, is not the picture hat suitable for the adipose blonde.

The various styles of furnishing are ever confusing to a man who is without practical training in matters of taste. There is for instance the house in Queen Anne style. The hall with its entrance doorway of fluted columns, the panelled walls, and the staircase with twisted balustrade of the period, and the reception rooms with their fine chimney-pieces and panelled doors and richly carved friezes and cornices. The Jacobean style with its refined richness, with its noble decorated chimney-pieces, extending from floor to ceiling. And the Elizabethan style, an instance of which is the Long Gallery at Knole, which admirably indicates the type and decoration of the spacious reception hall of an Elizabethan manor house. The quaint old

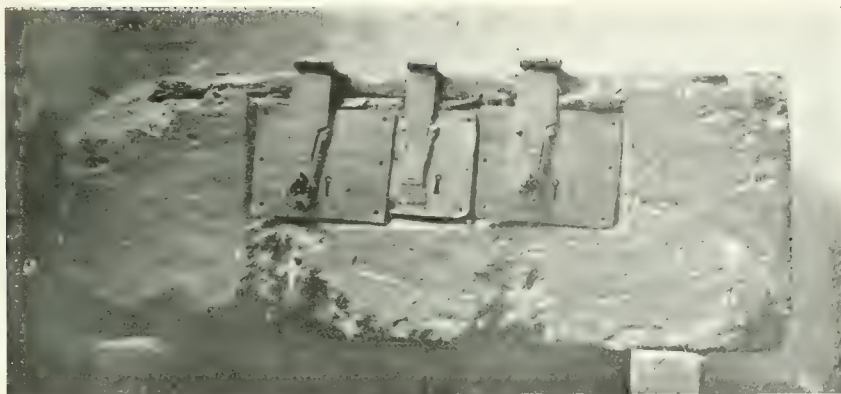
mullioned and transomed windows, the elaborate fire-grate and ornamental andirons, and the silver sconces all speak of the days of good Queen Bess. The style of furnishing, too, in vogue in France in the eighteenth century has many adherents and has been so adapted to present-day needs that a house can now be completely decorated and furnished in the rich ornamental style of Louis Quinze with everything in keeping.

This revolution in furnishing is largely due to the enterprise of Messrs. Waring & Gillow, and by a single visit to their new building in Oxford Street, much knowledge can be gained as to how a house can be furnished with both taste and comfort. There are in the huge building 20 completely furnished houses and 150 fully furnished rooms in every known decorative style. There is an antique salon devoted to the display of antique furniture in which almost every period of Italian craftsmanship is represented; rooms decorated in the style of Queen Anne; a whole group of rooms devoted to examples of eighteenth century French furnishing; and other rooms in which are set out magnificent examples of the art of Chippendale, Sheraton, and Hepplewhite.

To mention only two rooms, a salon of the period termed "Marie Antoinette," and a dining-room in the Jacobean style. In the first the walls are coloured in two tones, and the panels are decorated and painted by hand. On the floor is a Savonnerie carpet, with a cream ground and a gold border. The gilt furniture is upholstered in Aubusson tapestry in tones to match the carpet, and a green marble chimney-piece decorated with bronze, a crystal chandelier and brackets, vitrines and tables in mahogany and gilt, and a window opening into a conservatory are other features of this pretty "Trianon" room.

The other room has a panelled oak mantelpiece, rather elaborately treated, and a stone opening. Over a high dado the walls are decorated in white plaster with floral ornaments put on in the irregular fashion of the time. There is a beamed ceiling. The windows are decorated with leaded glass, inset with arms in coloured glass, and divided from each other by a panel of tapestry, the curtains being of embroidered linen. The oak furniture is after Jacobean models, a noticeable piece being the fine decorative sideboard.

Thus is the problem, how to furnish artistically, solved. For no matter what the extent of one's purse, one cannot fail after inspecting these rooms to discover some style which is agreeable both from the point of view of taste and cost.



CHURCH CHEST FROM BISHOP'S CLEEVE CHURCH

THIS quaint old church chest, which is to be seen in the vestry of the Parish Church at Bishop's Cleeve, Gloucestershire, is, unlike most examples, cut from a solid length of trunk. Not even the "oldest inhabitant" can give its history, but it is evidently as early a specimen as any extant, and has attracted the attention of many an antiquary.

In these days of modern appliances, Lamp Clocks are to most people quite an unknown quantity. It is only occasionally that they are to be found in out-of-the way second-hand and watch-makers' shops. The working of a lamp clock is extremely simple, the mechanism, which is

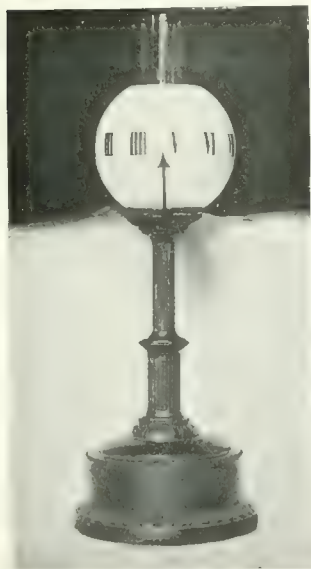
Old Church Chest

A Quaint Clock

EACH of the Dresden figures shown in the accompanying photographs is 11 inches high, excluding the loose base on which they stand. Their colouring is exquisite, and in spite of the age of these statuettes—somewhere in the neighbourhood of half a century—the tints are as bright and, at the same time, as delicate as when the finished clay left the oven in which their beauties were made permanent. The modelling and expression, too, are chastely beautiful, and the whole is executed with that rare taste and finish which is the attribute of the painstaking, conscientious worker and artist of a bygone generation.

In the possession of Mrs. Lavell, St. Neots, Alderbrook Road, Clapham Common, S.W.

Dresden Figures



LAMP CLOCK



A PAIR OF DRESDEN FIGURES

contained in the base of the pedestal, causing the globe to revolve past the stationary pointer.

The clock illustrated is made of brass, finely chased, and the illuminant for use at night is a night-light or candle. For bed and sick rooms this form of clock is very suitable.

OF the seventy-eight water-colour drawings of "Erin's Isle" by Baragwanath King, exhibited during May, at the Graves Gallery, there was scarcely one in which the strong individuality of the artist failed to find expression. The scenes though characteristic of Ireland were not conventionally so. Mr. King made no attempt to present a topographical record, but selected the subjects which appealed to him by reason of their colouration and atmospheric qualities, and so instead of tame photographic transcripts we had vivid revelations of living Nature, always direct, forcible and spontaneous.

As in previous exhibitions, Mr. King showed himself, within a limited range, to be a consummate master of his craft. Few artists can more convincingly express the effect of sunlight bursting through watery cloud wreaths, or the intense colour of mountainous scenery when seen through a rain-laden atmosphere. His works, however small, convey an effect of infinite space, and he is equally at home with mist as with sunshine.

If in some of his drawings he is occasionally tempted to over-emphasize the vividness of Nature's colouring, and to express by a broad generalization what might be better conveyed in a less summary fashion, the faults are those which pertain to strength rather than weakness, and may well be excused in an original observer who, striving to record the essential facts of a scene, purposely sacrifices everything that might interfere with their adequate expression.

IT should be of considerable interest to all lovers and connoisseurs of fine drawings by the great masters, to learn of the magnificent opportunity that is offered them of possessing a truly unique selection of reproductions of such works, and at a price that will surely make the poorest student realize that he cannot well afford to be without them.

A little more than a year ago the Vasari Society was founded with the definite object of placing in the hands of students and amateurs—and we use this last word in its primitive sense—fine reproductions of drawings contained in public and private collections, not only in England but abroad. It was originally thought that possibly a hundred enthusiasts might be found to combine for the purpose of issuing such reproductions. At the close of the first year, however, the Society, with little or no advertising, numbers over 400 members. The ideal for such a society, in some ways, would be to have an unlimited membership, but we understand that the committee for reasons connected with efficient management and the maintenance of a high standard of work, have felt it wise to limit the numbers to 500. It should be mentioned that as there is no question of profit making, the nearer this maximum is reached the larger the number of reproductions subscribers will receive for their guinea, and the result of the first year brought

the number of plates up to thirty. These plates are reproduced with remarkable fidelity by the Oxford University Press, requiring as many as three printings to obtain the full qualities of the originals. The set includes examples by Leonardo da Vinci, Piero di Cosimo, Lorenzo di Credi, Pontormo, Raphael, Timoteo Viti, Montagna, Pisanello, Titian, Paul Veronese, the two Hans Holbein, and the less known Ambrosius Holbein, Durer, Claude and others.

The object of the Committee, of which Mr. Sidney Colvin is chairman and Mr. G. F. Hill, 10, Kensington Mansions, S.W., the secretary, has been the two-fold one of appealing to two classes—amateurs of the beautiful and all students of Art to whom really good reproductions of fine drawings are indispensable. In thus joining forces, each class is able to obtain a larger number of reproductions that peculiarly appeal to them than would otherwise be possible. No one could fail to appreciate the magnificent head of a warrior by Leonardo, the silver print study of a baby's arm by Lorenzo di Credi, the stately Madonna by Raphael from the Duke of Devonshire's collection, the splendid portrait of a Lady by Holbein, belonging to Mr. George Salting, or the characteristic landscape of pines by Claude, and architects will be interested in the fragments of a sketch made by a nameless 14th century sculptor for a pulpit for Orvieto Cathedral, which are here reproduced together for the first time, the originals being at Orvieto, Berlin, and the British Museum respectively.

BRISTOL, like many other of our large towns, is showing year by year a steadily increasing interest in things artistic. We must congratulate Lord Winterstoke on the splendid attendances at the new gallery which he so generously presented to his fellow-citizens. This new gallery is in some danger of being confused with the Bristol Fine Arts Academy, of which Lord Winterstoke is President. The Academy still holds very successful Exhibitions of paintings. It is here that the Exhibitions of the Bristol and Clifton Arts and Crafts Society are held. We are sorry to record that, by the death of the late Dowager Duchess of Beaufort, this Society has lost one of its original Presidents, one who manifested every year great practical interest in the Society's work. The prizes offered in the photographic divisions last year produced a much better standard, and it is possible that many new and substantial prizes will be offered for competition at the next Exhibition. The Committee and officers are much to be congratulated on the success of their labours. No doubt the fact that their Exhibition is held within a month or two of Christmas partly accounts for their satisfactory sales, but the completeness of their catalogue and the care in which exhibits are displayed must be held partly responsible.

Promoters of newly formed Societies for the promotion of Arts and Crafts should certainly study the methods of this Society at Bristol.



THERE was no lack of variety in the several picture sales held at Messrs. Christie's during May, for nearly every phase, and certainly every vicissitude of picture collecting, may be said to have been illustrated. The sales of the month began with one extreme species of collecting tastes — the Mappin pictures — and ended with another at quite the opposite end — the Woods, and other properties. Briefly put, the picture sales of the month realised the aggregate total of about £100,000.

Sir Frederick T. Mappin's modern pictures and water-colour drawings, removed from 38, Prince's Gate, S.W., and sold on May 5th (the sixty-two lots produced £6,747 3s., whilst seventy-eight lots from other sources made an addition of £5,350 17s. to the day's total, included choice works by artists who, for the most part, have had their hour of fame and popularity, and have been forced into the background by the changes of other times and other manners. These changes would form an interesting subject to a philosopher, but in this place we are more concerned with facts than theories. The "falls" which have to be recorded in connection with so many of the Mappin pictures are not, in any case, due to any deterioration in the works themselves, but to the fact that they were purchased at a time when the "boom" in Mid-Victorian art was at its height, and the prices which these pictures have now realised may be regarded their saner valuations. The more important of Sir Frederick Mappin's pictures were: R. P. Bonington, *View of a Canal in Venice*, with gondolas and figures, 14½ in. by 17½ in., 130 gns.; P. J. Clays, *River Scene*, with Dutch fishing boats, on panel, 26 in. by 21 in., 225 gns.; H. Dawson, *Hustings*,

32 in. by 50 in., 1869, 85 gns.; A. L. Egg, *Pepys Introduction to Nell Gwynne*, 34 in. by 44 in., Royal Academy, 1851, 150 gns. (Bolckow sale, 1888, 400 gns.); T. Faed, *From Dawn to Sunset*, 28½ in. by 39½ in., Royal Academy, 1862, engraved by S. Cousins, 500 gns. (Castellain sale, 1867, 1,700 gns.); E. Fichel, *The Connoisseurs*, on panel, 14 in. by 21 in., 1883, 95 gns.; W. P. Frith, *Pope makes Love to Lady Mary Wortley Montagu*, 46 in. by 36 in., Royal Academy, 1852, 460 gns. (Hargreaves, 1873, 1,350 gns.; Holdsworth, 1881, 1,190 gns.); R. Giannetti, *Titian at the Court of Ferrara*, 44 in. by 68 in., 580 gns.; F. Goodall, *Raising the Maypole*, 42 in. by 71 in., Royal Academy, 1851, 400 gns. (Hammond, 1854, 805 gns.; Brassey, 1873, 1,400 gns., and Bolckow, 1891, 540 gns.); A. C. Gow, *A Suspicious Guest*, on panel, 17½ in. by 24 in., Royal Academy, 1870, 190 gns.; Gyula Benczúr, *The Assault on the Tuileries*, 55 in. by 84 in., 1872, 525 gns.; A. Legros, *Le Maître le Chapelle*, 31 in. by 27½ in., 70 gns. (Leyland, 1892, 250 gns.); W. Muller, *The Skirts of the Forest of Fontainebleau*, with figures, by P. F. Poole, 23 in. by 17½ in., 200 gns. (Timmins, 1873, 600 gns.; Addington, 1886, 170 gns.); Erskine Nicol, *Shelken House*, 26½ in. by 39½ in., 1858, 680 gns. (Brocklebank, 1893, 400 gns.); J. Phillip, *Going to the Fountain, Andalusia*, 23½ in. by 19½ in., 1863, 145 gns. (Somes, 1867, 510 gns.; Addington, 1886, 335 gns.), and Scene, from "The Heart of Midlothian," on panel, 11½ in. by 15½ in., 1852, engraved, 105 gns. (Holdsworth, 1881, 450 gns.); Laslett J. Pott, *Gretna Green*, 33 in. by 52 in., 1886, 170 gns.; Marcus Stone, *Edward II. and his Favourite, Piers Gaveston*, 47 in. by 84 in., Royal Academy, 1872, 210 gns. Fox, 1895, 450 gns.), and *Charles, d. called by Don Juan, accuses Hero*, on panel, 15½ in. by 19½ in., 1861, 95 gns. (D. Price, 1882, 105 gns.).

Other properties sold on the same day included the following from Mrs. Mayall's collection:—Drawings, Birket Foster, *Peasant Children before a Cottage Door*,



7½ in. by 10 in., 115 gns.; S. Prout, *View of St. Mark's*, with clock tower and figures, 14 in. by 11 in., 60 gns.; and two pictures, T. S. Cooper, *A Cow and Two Sheep in a Pasture*, 30 in. by 20 in., 1868, 78 gns.; and B. W. Leader, *The Artist's Mother-in-Law*, with peasants and sheep, 28 in. by 42 in., 1868, 145 gns. Among the late Miss Lox's pictures were: J. Beaulieu, *Unconquered Soldiers*, 21 in. by 14½ in., 54 gns.; and *Little Gothic Room*, on panel, 14 in. by 21 in., 100 gns.; François Flameng, *Château de la Reine Jeanne, Lillebonne*, on panel, 32 in. by 43 in., 115 gns.; seven by J. Gallegos, including *Choir Practice, Saint Mark's, Venice*, on panel, 23½ in. by 36 in., 1890, 110 gns.; *A Christening Party in a Spanish Church*, on panel, 10½ in. by 23½ in., 1892, 70 gns.; and *The Confessional in a Spanish Church*, on panel, 15½ in. by 22½ in., 1894, 105 gns.; P. Joanowitch, *The Winning Card, Montenegrin Peasants*, on panel, 16½ in. by 20 in., 132 gns.; V. March, *The Ecclesiastical Rebuke*, 20½ in. by 30 in., 56 gns.; eight pictures bought in at the H. J. Turner sale, on April 4th, 1903, were now again offered, and the more important of these (the 1903 prices are stated in parentheses) were:—J. B. Burgess, *The Student in Disgrace*, scene in the University of Salamanca, 43½ in. by 33½ in., Royal Academy, 1870, 80 gns. (1903, 155 gns.); W. P. Frith, *Pope and Lady Mary Wortley Montagu*, 26 in. by 21½ in., 1862, 90 gns. (1903, 220 gns.); A. C. Gow, *Bothwell*, 28 in. by 35½ in., Royal Academy, 1884, 175 gns. (1903, 260 gns.); J. C. Hook, *Salmon from Skye*, 30 in. by 55 in., 1882, 440 gns. (1903, 780 gns.); two by Briton Riviere, *Union is Strength*, 34 in. by 61 in., Royal Academy, 1886, 150 gns. (1903, 300 gns.), and *The Enchanted Castle*, 52 in. by 43 in., Royal Academy, 1884, 160 gns. (1903, 260 gns.). Among the miscellaneous properties were the following drawings:—T. S. Cooper, *Six Sheep in a Pasture*, morning, 10 in. by 13 in., 1863, 52 gns.; J. M. W. Turner, *The Valley of St. Gothard*, 9 in. by 11½ in., 160 gns.; two by Sam Bough, *A Landscape*, with cottage and two figures by a stream, 12½ in. by 18½ in., 1851, 100 gns., and *Cockburnspath*, 9 in. by 14½ in., 50 gns.; and the following pictures:—Sam Bough, *Newhaven Pier*, 9 in. by 14 in., 44 gns.; L. Deutsch, *The Amber*, on panel, 19½ in. by 14 in., 1896, 240 gns.; Ed. Grützner, *A Good Vintage*, on panel, 8½ in. by 6 in., 1882, 40 gns.; J. M. Whistler, *On the Coast of Brittany*, 35½ in. by 40 in., 1861, 600 gns.; H. Fantin-Latour, *A Bowl of Roses*, 12 in. by 15 in., 1882, 190 gns.; G. F. Watts, *A Venetian Lady of Quality*, in crimson dress holding a fan, 25½ in. by 20½ in., 130 gns.; and T. S. Cooper, *Two Cows and Six Sheep*, by a stream, storm coming on, 30 in. by 43 in., 1865, 145 gns.

The late Mr. Ernest Schwabacher's collection of ancient and modern pictures, pastels, and drawings, sold on May 7th (139 lots produced £2,255 2s.), included some interesting drawings, notably two portraits by Sir Thomas Lawrence, in pencil and colour, *Miss Mordaunt Fielding*, 10½ in. by 8½ in., 80 gns., and *A Lady*, 9 in. by 7 in., 75 gns.; two pastels by D. Gardner, *A Lady*, in white dress with blue sash, standing by a

column holding a book, 32 in. by 21 in., 155 gns., and *A Lady*, in pink dress and white muslin veil, standing under a tree, 40 gns.; three pastels by J. Russell, Portraits of *Harry Bonar*, aged five or six years, and *Lily Bonar*, afterwards Countess Moretti, ten or eleven years old, children of Thomson Bonar, 40 in. by 30 in., signed and dated 1801, 210 gns.; portrait of *Mrs. Armstrong*, of Godalming, in yellow dress with white lace fichu, 23½ in. by 17½ in., 45 gns., and Portrait of a Gentleman, in blue coat and white-striped vest, 30 in. by 28 in., 95 gns.

The sale on May 12th of the collection of ancient and modern pictures the property of Lord Grimthorpe (better known as Mr. Ernest Beckett, M.P.), and of pictures from other sources, was one of varied interest, Lord Grimthorpe's collection of 54 lots contributing £16,229 17s. to the day's total (for 142 lots) of £22,022 1s. 6d. The most important of the Grimthorpe pictures was an example of Sandro Botticelli, *The Virgin*, in red robe and green mantle, kneeling in adoration before the recumbent figure of the infant Saviour, at whose side stands the infant St. John, on panel, 45½ in., circle, 5,000 gns. The pictures by French artists included:—E. Manet, *A Lady in brown dress with lace bow at her neck*, 34 in. by 25 in., 245 gns.; C. Monet, *Le Phare de l'Hospice*, 21 in. by 32 in., 195 gns.; A. Sisley, *View on the Seine*, with bridge, tug, and barges, 25 in. by 28 in., 1876, 160 gns.; F. Thaulow, *Le Lavoir à Issoudun*, 17½ in. by 21 in., 70 gns.; and three by L. Boilly, *A Young Girl seated at a Window*, her brother looking through a telescope, 17½ in. by 14½ in., grisaille, 160 gns., and *Séparation Douleureuse*, and *Entrevue Consolante*, a pair, 21½ in. by 18½ in., with the engravings, 288 gns. The only early English picture of note was a fine example of J. Hoppner, *A Portrait of Mrs. Home*, in white dress with crimson sash, a black lace shawl over her shoulders, leaning her arm on a stone pedestal, 50 in. by 40 in., 2,300 gns. The Italian pictures included, in addition to the Botticelli already mentioned, an example of R. Ghirlandajo, *A Portrait of a Gentleman*, in black cloak with a fur cuff and black cap, on panel, 21½ in. by 15 in., 150 gns. Among the Dutch, Flemish, and German pictures were three by Holbein, *A Portrait of a Cardinal*, in crimson dress and cap, with gold chain and jewelled pendant, reading a book which he holds in his hands, on panel, 21 in. by 14 in., from the Castellain collection, 1,250 gns.; and a companion pair of portraits, each 37½ in. by 32 in., *Nicholas D'Aubermont*, in dark dress trimmed with fur, and *Jeanne de Gavre*, in velvet robe trimmed with fur, with white coiffe, her hands folded in the front, 3,000 gns.; F. Mieris, *The Declaration*, a young lady in scarlet velvet jacket bordered with ermine, and white satin petticoat, seated, holding a glass of wine, conversing with an elderly gentleman in dark coat, and with long hair, on panel, 11 in. by 8½ in., described in the Supplement to Smith's "Catalogue," No. 31, 880 gns.; Sir A. More, portrait of a lady, in black dress with crimson sleeves, white coiffe, and gold chain, on panel, 36½ in. by 27 in., 250 gns.; J. D. Patour, a tudytych, *The Crucifixion*, with

the Virgin, Mary Magdalen and St. John, in the centre panel, a donor and saints on the wings, 180 gns.; P. Pourbus, portrait of a divine, in black dress lined with fur, black cap, on panel, 30 in. by 25 in., 100 gns.; and J. A. Van Ravenstein, a pair of portraits, dated 1632, on panel, 38 in. by 27½ in., A Gentleman in black dress and white ruff, holding his gloves in his right hand, and A Lady in rich dress with white ruff, 350 gns.

The interest in the miscellaneous properties of the day's sale was entirely overshadowed by a portrait, ascribed to Titian and said to represent Lorenzo di Medici—but it was not by Titian, nor did it represent the great Lorenzo—of a man, three-quarter figure, standing, directed to front, looking to left, in dark cloak trimmed with fur, holding the hilt of sword or dagger in the left hand, 30½ in. by 25½ in., 2,100 guineas; this was purchased in 1876 for 91 guineas, and thus formed one of the many "bargains" of the season. There were also the following:—S. Ruysdael, *A Woody Landscape*, with peasants and animals at a pool, on panel, 29 in. by 43 in., 160 gns.; G. Vincent, *The Fish Auction, Yarmouth*, 40 in. by 50 in., 320 gns.; Sir P. Leys, *Portrait of Lady Mary Howard*, afterwards Marchioness of Tweeddale, as St. Catherine, in white dress, with a lamb, 4½ in. by 3½ in., 115 gns.; A. Solario, *Herodias, with the Head of John the Baptist*, 22 in. by 18 in., 100 gns.; J. D. de Heem, *Dishes of Fruit and Still Life on a Table*, 45½ in. by 67 in., signed and dated 1663, 100 gns.; P. P. Rubens, *Philopomen, the Achaean General*, chopping wood for the cook-maid at an Inn, with animals by Snyder, 94 in. by 112 in., from the Orleans collection, engraved by N. Varin, and described in Smith's "Catalogue" No. 750, 130 gns.; P. de Koningh, A View looking over a wide expanse of level country towards the sea, a town in the middle distance, river and figures to the left, 25 in. by 31 in., 205 gns.; and J. Ruysdael, *The Outskirts of a Wood*, with a horseman and a keeper, with dogs in the road, buildings among trees on the right, 38 in. by 48 in., 480 gns.

The various properties of modern pictures and water colour drawings which formed the sale on May 19th (148 lots realised £5,009 10s.) included two small collections, those of the late Mr. I. L. Newall of Forest Hall, Ongar, and of the late Mr. L. R. Valpy, but nothing of a sensational character occurred. The first named property included some interesting drawings, among which were: T. S. Cooper, *Four Cows and three Sheep by a Stream, Sunset*, 17 in. by 23 in., 1801, 110 gns.; D. Cox, *Lincolnshire Sails*, 23 in. by 33 in., 1839, 50 gns.; C. Fielding, *Scene in the Highlands with peasants and cattle in a road by the side of a lock*, 21 in. by 40 in., 1851, 170 gns.; two by Birket Foster, *Landscape with children, dog and poultry in a road*, 7½ in. by 11 in., 80 gns.; and a *Landscape with a flock of sheep*, 6½ in. by 9½ in., 78 gns.; J. M. W. Turner, *The Splungen Pass*, 12 in. by 18 in., 80 gns.; and the following pictures:—Ed. Frère, *A Seamstress*, on panel, 18 in. by 15 in., 1863, 70 gns.; W. E. Frost, *Euphrosyne*, 42 in. by 72 in., Royal Academy, 1848, 110 gns. (from

the Bicknell sale, 1863, 781 gns.); Erskine Nicoll, *A Whist Party*, 20 in. by 27 in., 1854, 270 gns. (from the J. Parker sale of 1863, £35); and E. Verboeckhoven, *Roses, Vases and Sheep*, 33 in. by 25 in., 1861, 150 gns. The drawings in the miscellaneous properties included: Sam Bough, *The Fens, Lincolnshire*, 54 in. by 82 in., 1850-57, 320 gns.; C. Fielding, *A Highland Landscape*, with figures in a road, 7 in. by 9 in., 1849, 60 gns.; and among the pictures were: J. Maris, *On the River, Paris*, 12 in. by 7 in., 300 gns. (this once changed hands for £5; two by H. Fantin Latour, *Roses in a Bowl*, 14 in. by 12 in., 1854, 270 gns.; and *Flowers in a Vase*, 16 in. by 10 in., 1863, 210 gns.; and W. Bouguereau, *La Gitana*, 39 in. by 25 in., 1867, 190 gns.

The "sale of the season" was undoubtedly that of May 26th, when Messrs. Christie sold the ancient and modern pictures and drawings and works of the Early English school, collected by the late Mr. Thomas Hoade Woods (for upwards of forty years a partner in the firm of Christie), and properties from other sources, the day's total amounting to £58,311 3s. for 137 lots. Mr. Woods was not by nature a collector, but he had an instinct for what was pleasing, and his judgement was almost infallible. His first purchase was made in 1832, when he paid the not extra agent sum of £1 10s. for a pair of pastels, by Hubert, of *A Young Peasant* and *A Young Girl*, and these now sold for £8 8s. For over fifty years, therefore, he was an occasional purchaser of pictures, but never at fancy prices. His greatest bargain of all was when in 1881 he paid 23 gns. for the beautiful Hoppner portrait of *Lady Waldegrave* (afterwards Lady Radstock), in grey dress and large straw hat with blue riband, a blue riband tied in a bow round her neck, 23½ in. by 19½ in., and this now realised 6,000 gns., probably twice as much as Hoppner made out of portrait painting in any one year. Another handsome profit was realised over Lawrence's portrait of *Miss Emily C. Ogilvie* (afterwards Mrs. Charles Beauchlerck), in yellow dress with blue sash and black lace scarf, her hair bound with a white neckerchief, 30 in. by 25 in. This cost 195 gns. in 1885, and now sold for 3,000 gns.

Some of the other and equally remarkable differences between the prices paid by Mr. Woods and those realised at this sale are given in the following list of his principal pictures:—R. Buckner, *Head of an Italian Peasant Boy*, 20½ in. by 16½ in., 58 gns.; J. Farquharson, *Ready for the Ride*, 27 in. by 30 in., 38 gns. (this cost 16 gns. in 1881); G. Jacquet, *A Type of Beauty*, head of a girl in white dress and large black hat, 23½ in. by 19½ in., 1889, 260 gns.; J. H. S. Mann, *The Rose*, 20 in. by 16 in., 1874, 56 gns.; Baptiste, *Vases of Flowers*, a pair, 31 in. by 24½ in., 54 gns. (this pair cost 7s. in 1860); F. H. Drouais, portrait of *Madame de Pompadour*, in white flowered dress trimmed with lace and coloured bows, 24½ in. by 20½ in., 170 gns. (this cost £6 15s. in 1863); T. de Keyser, portrait of a lady, in black and yellow dress with white lace collar, cap, and cuffs, 19½ in. by 15½ in., 100 gns. (in 1864 this was bought for £1 5s.); P. Mignard, portrait of *Mary Mancini*, in rich yellow dress with purple cloak, pointing with her left hand to the town of

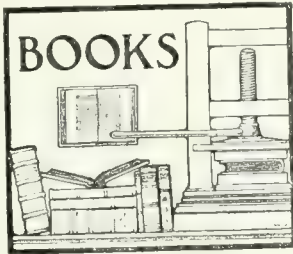
Genoa in the distance, 35½ in. by 29 in., 150 gns.; N. Poussin, *The Family of Darius before Alexander*, 38 in. by 53 in., 60 gns.; Sir W. Beechey, portrait of *Lady Whitbread*, in white dress with yellow scarf, 22½ in. by 18½ in., 520 gns. (this cost 27 gns. in 1877); F. Cotes, portrait of *Mrs. Robinson*, in black cloak, white fichu and white lace cap, 20½ in. by 16½ in., 61 gns.; G. H. Harlow, portrait of a lady, in dark dress with white lace frill and coral necklace, 30 in. by 25 in., 210 gns.; J. Northcote, portrait of *Mrs. Hughes*, in white dress with black cloak, 30 in. by 25 in., 150 gns. (this cost £10 10s.); several by and after Sir Joshua Reynolds, including portrait of *Mrs. Robinson*, in white dress with pink bow, a black riband round her neck, 30 in. by 25 in., 180 gns. (from the Wynn-Ellis sale, 1876, when it realised 50 gns.); *Miss Ridge*, in white dress trimmed with gold braid, 21 in. by 16½ in., 115 gns.; portrait of *Master Hare*, in white dress and mauve sash, in a landscape, 29 in. by 24½ in., 180 gns.; and Sir William Beechey's beautiful copy of Reynolds's famous picture of *Mrs. Sheridan as St. Cecilia*, 55 in. by 44 in., 750 gns. (this cost £120); and three by George Romney, *The Stanhope Children*, Charles and Lincoln, sons of Charles, third Earl of Harrington, in white dresses, 40½ in. by 32 in., 4,600 gns. (at the Edward White sale of 1872 this was purchased for 28 gns.); *Head of Lady Hamilton*, 16 in. by 14 in., 300 gns. (this cost £10 in the Auldjo sale of 1859); a portrait of *Mr. Forbes of Culloden*, in blue coat, 29 in. by 24 in., 350 gns. (this cost 2 gns.). The total realised by the 85 lots which constituted Mr. Woods's collection was £19,942 12s. 6d.

The second portion included the following in the order of sale:—Sir H. Raeburn, portrait of *Mrs. Ferguson*, daughter of William Petrie, in green dress with scarlet shawl, 35 in. by 27 in., 1,650 gns.; G. Romney, portrait of *William Petrie*, of the East India Company, M.P. for East Retford, and Governor of Prince of Wales Island, in brown coat, white vest and stockings, 50 in. by 40 in., 830 gns.; Sir H. Raeburn, portrait of *Mrs. Fergusson*, of Monkhood (*née* Hutcheson), in white dress with yellow fichu over her shoulders, 30 in. by 25 in., 2,350 gns.; G. Romney, portrait of *Mrs. Siddons*, in white cloak, white cap with laurel wreath, 30 in. by 25 in., 2,500 gns.; Sir H. Raeburn, portrait of *John Johnstone*, of *Alva*, his sister, *Dame Betty*, and his niece, *Miss Wedderburn*, 39 in. by 46 in., 5,800 gns.; a number of drawings by J. Downman, including *Miss Mary Cruikshank*, in white dress and cap, 8½ by 7 in., 1781, 230 gns.; *Miss Nott*, in white dress and large hat with feathers, 8¾ in. by 7½ in., 1789, 350 gns.; and George Lock, *Norbury Park, Dorking*, 8 in. by 6½ in., 1782, 55 gns.; a gouache drawing by D. Gardner, *Miss Hopkins*, afterwards Mrs. Neville, in white dress with yellow cloak over her shoulders, 10½ in. by 8½ in., 180 gns.; Sir T. Lawrence, portrait of *John*, 6th Duke of Bedford, in brown coat and white stock, 30 in. by 25 in., 500 gns.; P. Nasmyth, *An extensive view over a woody landscape*, with peasants and woodcutter, 21½ in. by 33½ in., 1817, 265 gns.; J. Hoppner, portrait of *Miss Lucy Clark*, afterwards Mrs. Addison, in white dress with blue sash, 29½ in. by 24 in., 340 gns.; R. M. Paye, portrait of

Miss Wilhelma Paye, daughter of the artist, afterwards Mrs. Richard Hayward, in black dress with white collar and black hat, 30 in. by 25 in., 420 gns.; W. Pratt, *A Cricket Match on Bembridge Common, Isle of Wight*, 27½ in. by 58 in., 1761, 140 gns.; Sir J. Reynolds, *Portrait of Mrs. Thomas Orby Hunter*, in white bodice and blue dress lined with ermine, 30 in. by 25 in., 420 gns. (from the Earl of Egremont sale, 1892, 100 gns.); and *Miss Theophila Palmer*, in pink and white dress with black cape, 30 in. by 25 in., 170 gns. (this sold in 1859 for 7½ gns.); W. Hamilton, *The Duke of Hamilton's return from Coursing*, 37 in. by 49½ in., engraved by A. Cardon, 230 gns.; F. Guardi, *A Procession of Triumphal Cars in the Piazza of St. Mark's, Venice*, 25½ in. by 35½ in., 150 gns.; and *A Pair of Views near Venice*, with ruined buildings, shipyards, boats, and figures, 12 in. by 20 in., 230 gns.; A. Kauffmann, portrait of *Miss Ann Braithwaite*, afterwards Mrs. Batty, of Fairlight Lodge, Hastings, in white dress with a grey riband in her hair, 23 in. by 19 in., 400 gns.; G. Romney, portrait of a lady in white dress with yellow sash and grey shawl, seated in a landscape, 49 in. by 39½ in., 540 gns.; J. Hoppner, portrait of *Richard Burke*, Recorder of Bristol, in dark coat, white stock, 28½ in. by 24½ in., 265 gns.; Sir H. Raeburn, *Charles Gordon*, 4th Earl of Aboyne, in brown coat, white vest and black breeches, 50 in. by 40 in., 250 gns.; and *Lord Douglas Hallyburton of Pitcur*, son of the above, in brown coat and black breeches, 50 in. by 40 in., 130 gns.; G. Romney, *Portrait of a Young Girl* in white dress, her arms folded before her, her hair falling on her shoulders, 15 in. by 12 in., 750 gns.; two by A. Ostade, both portraits of *Boys* on panel, 7¾ in. by 6¼ in., one in black dress with white linen collar, holding his gloves in his left hand, signed and dated 1666, 240 gns.; and the other in black dress and grey cloak, with white linen collar, holding his hat in his right hand, 180 gns.; Sir H. Raeburn, portrait of *Lord Glenlee*, Lord President of the Court of Session, in dark dress with white stock, 87 in. by 60 in., engraved by Walker, 620 gns.; G. Romney, portrait of *Mrs. Mingay*, in white muslin dress with blue sash, with brown hair falling in curls over her shoulders, 50 in. by 40 in., 6,200 gns.; Sir J. Watson Gordon, portrait of *Sir Walter Scott*, in dark coat and yellow vest, 30 in. by 25 in., 400 gns.; T. Gainsborough, portrait of *Indiana Talbot*, afterwards Mrs. Lewis Beale Garland, in light blue dress with gold trimming, hair done high, 35½ in. by 27½ in., 980 gns.; this, sold by one member of the family and bought by another, realised 2,000 gns. in May of last year; Sir H. Raeburn, portrait of *Dr. George Cameron* when a boy, in dark blue coat, yellow vest and black tie, with a dog, 28½ in. by 23 in., 580 gns.; two by George Morland, *A Rocky Coast Scene*, with fishermen hauling up a boat upon a sandy beach, 27½ in. by 35½ in., signed, 500 gns.; and *A Winter Landscape* with two horses and a donkey taking shelter by the side of a shed, 24½ in. by 29½ in., 780 gns.; two very early portraits, painted soon after 1762, by George Romney, *Mrs. Dawkes*, in white satin cloak trimmed with fur, 29½ in. by 24½ in., 370 gns.; and *Miss Leonora Dawkes*, in pink dress with blue

muslin scarf, 29½ in. by 24½ in., 350 gns.; and three whole lengths by Sir H. Raeburn, *Mrs. Lee Harvey and her Daughter*, in white dresses, 94 in. by 59 in., 2,200 gns.; *Colonel Lee Harvey*, of the Gordon Highlanders, in scarlet coat, white breeches, high black boots, and tartan plaid, 94 in. by 59 in., 3,000 gns. (both these were exhibited at Edinburgh in 1824, and again in 1901); and *John Harvey*, of Castle Semple, in brown coat, yellow vest, white stock, buff breeches, and high boots, standing in a landscape, 94 in. by 59 in., 620 gns.

It is very seldom that Milton's *Colasterion* is seen in the auction rooms, or indeed anywhere else, and a large



copy of the first edition of 1645, bound in green morocco, cannot be considered highly priced at £8 5s., the sum realised for it at Messrs. Puttick and Simpson's on April 30th. It will be remembered that in 1643

Milton published his celebrated *Doctrine and Discipline of Divorce*, and that a reply to it, written by some anonymous scribe, appeared the year following. *Colasterion* was written by Milton in support of his former work as a rejoinder to what he calls this "nameless answer." It is one of the scarcest of all his prose tracts, and it is not unusual for the West-End booksellers to ask as much as £15 for a good copy, especially if it be well bound, as was the case in this instance. This sale of Messrs. Puttick and Simpson's is noteworthy as containing several other scarce books not often met with in good condition, as, for instance, Brathwaite's *Times Certaine Præcæ*, 1st edition, 1621, which made £9 (old calf); *Gay's Fables*, the first edition of both volumes, 1727-38, £10 (morocco extra); a very good copy of the Salisbury edition of *The Vicar of Wakefield*, 2 vols., 1766, £86 (original calf), and of the same author's *She Stoops to Conquer*, 1773, £9 (morocco, title and one leaf rather soiled). There are two issues of the first edition of this celebrated play, and this copy belonged to the first. It can be told from the fact of the price being printed at the foot of the title page, and from the errors in the pagination. Page 65 is printed 56, and pages 71 to 81 are skipped, so that the volume appears to have 144 pages, whereas it has only 133. In the second issue these errors were corrected and a half-title added.

The total amount realised by the 324 lots in the catalogue was £750, and it may be said of the sale, as a whole, that it comprised a large number of works, which though not particularly valuable, were, nevertheless, specially noticeable by reason of the infrequency of their occurrence. Messrs. Sotheby's sale of April 30th and three following days, realised £3,015 for 1,553 lots, and consequently did not show so good an average, though it was much more extensive and indeed important. Some

excellent prices were realised, as, for instance, £25 2s. 6d. for the rare first edition of Mr. George Meredith's *Poems*, 1851 (original cloth, with the slip of errata, often missing), £60 for William Blake's *Poetical Sketches*, 1783 (in the original pale blue wrapper), £25 for a set of the *Surtov Society's Publications* from the commencement in 1834 to 1904, together 111 volumes (original cloth), and £51 for Curtis's *Botanical Magazine* from the commencement in 1793 to 1885, and the general index to the first 107 volumes, together 112 volumes in 91 (half morocco and calf). The most important work here was, of course, the *Poetical Sketches*. The Earl of Crewe, whose Blake collection was sold at Sotheby's on March 30th, 1903, does not seem to have had this juvenile piece, which, by the way, is described by Gilchrist as "so rare that after years of vain attempt I am forced to abandon the idea of myself owning the book." Some half-dozen copies have, however, appeared in the auction room during the last fifteen years, though but two of these were quite perfect and but this one in its original covers. The nearest approach to the £60 realised on this occasion was £48 obtained on April 23rd, 1890, for a perfect copy in morocco extra. Among other prices realised at this sale were the following: *The Complete Works of Rembrandt*, by Bode and de Groot, £29 5s. (in half morocco portfolios); a copy of the ninth edition of the Bible, in German, and the first printed at Nuremberg, 2 vols., folio, 1483, £32 (old vellum); the rare editio princeps with a date of Johanne de Cuba's *Hortus Sanitatis*, Mayence, 1491, folio, £25 10s. (oak boards); and the much rarer first edition of the *Novelas Exemplares* of Cervantes, printed at Madrid for Juan de la Cuesta, 1613, 4to, £44 (vellum). The last copy sold by auction was also in vellum, and realised £32 at Hodgson's in March, 1904.

We now come to the celebrated Truman collection of the works of George Cruikshank, which occupied Messrs. Sotheby the whole of the week commencing with May 7th. This was, in every respect, a wonderful assortment of books, chap books and pamphlets, etchings, caricatures, drawings, and, in fact, every kind of literary and artistic memorial of George Cruikshank which half a century of persistent search had been able to secure. Dr. Truman was in the habit of devoting every Saturday afternoon to driving round to book and print sellers, and it is related that on one occasion he bought the complete stock of a deceased publisher rather than be balked of his desire to possess a part of it. No wonder that he so overloaded his cab that it broke down on London Bridge, as Mr. H. W. Bruton relates in his introduction to the catalogue of the sale. It seems that Dr. Truman had contemplated a second and correct edition of Reid's monumental work, and to this end had sought the assistance of Cruikshank himself, who verified the mass of interleaved catalogues and voluminous notes which had been gradually accumulated. As many are doubtless aware, Dr. Truman was at pains to show all early work ascribed by Reid to Cruikshank to the artist himself for verification or repudiation, and the results of these investigations were plainly set forth in Cruikshank's own handwriting on nearly all the items over which any

controversy had arisen. The collection thus possessed unique interest, and in the nature of things it is impossible that it should ever be duplicated.

In most cases, perhaps, the prices realised were not out of the ordinary and some of them were less than the corresponding prices of ten or a dozen years ago, when the Cruikshank craze was at its height. But what strikes one on looking over the Catalogue is the number of very unusual books which everywhere meet the eye, unusual, that is to say, either in themselves or by reason of their condition or some very special state in which they are found. For instance *Jack Sheppard* is very seldom met with in the original fifteen parts, the wrappers containing a design by Cruikshank which does not appear even in the earlier issues of the book. This set, though some of the plates were foxed and stained, realised £19 5s. Brough's *Life of Sir John Falstaff* is also unusual in the original ten parts, and should, we think, have sold for more than £8 8s., the numbers being perfectly fresh and clean. Two very scarce books were next sold and these furnish very good examples of those out-of-the-way and little heard of productions which it is the endeavour of every collector of Cruikshank's works to secure. One was General Arabin's *The Conundrum*, 4to., £9 15s. (boards), and the other Crowquill's *The Holiday Grammar*, with coloured etchings, 1825, 4to, probably the finest copy in existence, £37 10s. (original wrapper); *The Gentleman's Pocket Magazine*, 5 vols., 1827-31, is scarce enough (£9 15s., calf), and the original twenty parts of *Sketches by "Boz"* exceedingly so, when in fine condition as this set was. It realised £70 10s., while the two volumes of Grimm's *German Popular Stories*, the most highly prized of all Cruikshank's works, sold for as much as £82. Both volumes belonged, of course, to the original edition of 1823-26 and were in their original boards. There are two issues of the first volume, it should be noted, the earliest and best having an error in the vignette title—the "a" in Märchen is not modified.

Later on the second day the four volumes of that scarce work, *The Humourist*, published by J. Robins & Co. in 1819-20, sold for no less than £107. This was quite an exceptional copy in the original red pictorial boards, the first volume belonging to the earliest issue, i.e., without "Vol. I." on the title-page. *The Ingoldsby Legends*, 1840-42-47, the three series, all first editions, realised £20 (original cloth, Vol. I., the earliest issue, having page 236 blank); Pierce Egan's *Life in London*, in the original twelve parts, large paper, £45 10s., and Kenrick's *The British Stage*, 6 vols., 1817-22, £53. The first five volumes of this set were in half calf, but entirely uncut; the sixth volume was cut down. On the whole, however, this copy was in unusually fine condition, and many of the plates had been initialed or in some cases annotated by Cruikshank. Others were in unusual states, and altogether exceptional, if not unique. Among the many other scarce works disposed of at the Truman sale we notice *Life in Paris*, in the original twenty parts, large paper, 1822, £30; *The Meteor or Monthly Censor*, 2 vols. bound together, in half calf, 1814, £53; *The Rogue's March*, a coloured folding caricature satirising

the flight of Joseph Bonaparte, 42 inches in length, published by Ackermann on September 14th, 1808, £24; *Town Talk or Living Manners*, 6 vols. in 4, 1811-14, £53; and an immense variety of chapbooks and pamphlets, one of which, *The Military Career and Life of Napoleon Bonaparte*, published by J. Bailey, without date, realised £20 10s. Dr. Truman is said to have acquired it years ago for 5s. For 6s. he obtained Fairburn's *Authentic Account of the Assassination of Perceval*, n.d. It now realised £13. The total amount realised from the sale of this fine assortment of books, pamphlets, etchings, caricatures, etc., was £4,954. The catalogue was compiled in masterly style by Mr. H. W. Bruton, of Gloucester, himself a great collector.

On May 10th three books were sold at Hodgson's, to which attention may now conveniently be called. The first was an almost perfect copy of the pirated edition of *Bacon's Essays*, printed for John Jaggard in 1606. In April, 1895, a fine copy bound by Herring in morocco realised £10 15s., and on this occasion the price advanced to £31, two other books of comparatively little importance being included in the lot. The early editions of the "Essays" are now becoming very scarce. The first appeared in 1597, and is worth £100 at least when in good condition. The second edition was published in 1598, and then comes this so-called third or in reality spurious edition of 1606. None of these contain more than ten essays, but the fourth edition of 1612 has thirty-eight. It was not, however, till 1625 that the whole of the fifty-eight essays first saw the light. The second book of which we have spoken consisted of the *Collection of Statutes* printed by Richard Pynson in 1499. This realised £35 (old oak boards), while another work of a totally different character brought £15 10s. This was W. C. Hewitson's *Illustrations of Exotic Butterflies*, 5 vols., 1851-76, containing a large number of coloured plates and bound in half morocco. The work printed by Pynson was valuable not so much by reason of the nature of its contents as an example of old English printing. It was, in fact, one of those relics which are becoming more difficult to acquire day by day.

The Library of the late Mr. T. Collingwood Chown, of St. Leonard's-on-Sea, which Messrs. Puttick and Simpson sold, with other properties, on May 14th and following day, was good of its kind; but Mr. Chown had stamped his name and address on practically the whole of the title-pages and plates, the result naturally being that the sums realized were much reduced from what they otherwise would have been. Books, whatever their character, ought not, of course, to be ear-marked in this way unless it is absolutely certain that it will be to their advantage. For instance, had Dr. Johnson, or Charles Lamb, or Byron, or Shelley, been in the habit of stamping the books they owned, they would have enabled us to identify many a volume, perhaps even at this moment gracing the street stalls, as having been once in their possession. To this very limited extent the practice may be justified, but further it is not defensible. The sale contained few books of interest. Sir W. L. Buller's *Birds of New Zealand*,

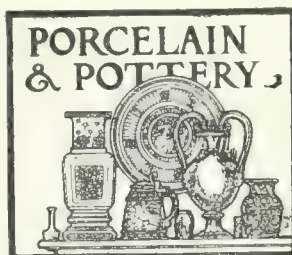
2 vols., 1888, brought £8 (half morocco); Godfrey Higgins's learned work, *The Celtic Druids*, 1829, £1 11s. (boards, uncut); and some numismatic works substantial amounts. These were Babelon's *Description Historique des Monnaies de la République Romaine*, 2 vols., 1885; and Cohen's *Description Historique des Monnaies frappées sous l'Empire Romain*, 6 vols., 1859-62, together 8 vols., 8vo, £22 (sewed), and some others.

On May 17th, Messrs. Sotheby sold a sound copy of that rare work known as *Green's Arcadia, or Menaphon*, 1616, for £40 (half bound). During the last twenty years this book has been seen in the auction rooms on but three other occasions. In June, 1890, a good copy in calf extra sold for £4, and in the December of the same year, a similar copy, perhaps the same, brought £5 10s. By June, 1903, the price had leaped up to £37 (morocco extra), and now we have this half bound copy, with several leaves stained, selling for £40. All these books belonged to the same edition (1616), which is the fifth or sixth of the series. The quotations given show pretty accurately the enormous strides made during recent years by the older English classics, of which Robin Greene's *Arcadia* is a typical example. At the same sale, Henry VIIIth's *Assertio Septem Sacramentorum*, 1521, 4to, realised £37 10s. (russia, good copy); and Milton's *Poems upon Several Occasions*, 1673, 8vo, £8 15s. (calf). Each of these belonged to the original edition. *Froissart's Chronicles*, printed by Pynson, in 2 vols., folio, 1523-25, was not perfect, three leaves being in facsimile. The sum realised for this was £15 10s. (modern morocco).

Messrs. Hodgson's sale of May 17th and 18th was of an ordinary character, and the same may be said of a collection of natural history and general works sold by Mr. J. C. Stevens on the 23rd. The extensive and valuable library of the late Mr. R. C. Fisher, advertised for sale on the 21st and three following days, was withdrawn, having been sold privately. This contained some remarkable books and fine bindings, which would, in the ordinary course of events, have excited keen competition. We now come to the sale held by Messrs. Sotheby on the 25th and 26th of May, abounding in choice manuscripts and printed books of great interest. This sale will have to be analysed next month, and in the meantime we content ourselves with pointing to the nine early Shakespearian quartos recently discovered in the library of Mr. E. W. Hussey. As these pamphlets lay displayed in a case at Messrs. Sotheby's, they seemed as though they had at one time been bound together and afterwards detached, perhaps for the purposes of this sale. However that may be, they were surprisingly clean and fresh, the paper on which they were printed being white as though never exposed to the mercies of every-day life. The prices realised were not high, though in sharp contrast to the sum of £600 for which the late Mr. James Lenox, of New York, obtained, through Henry Stevens, some fifty early quartos and the first four folios, all in very fair condition. That, however, was fifty years ago, and times have changed since then. These nine quartos realised

£2,086, apportioned as follows:—*A Midsommer Night's Dreame*, 1st edition, James Roberts, 1600, £280; *The Merchant of Venice*, 1st edition, 1600, £460; *Sir John Oldcastle*, 1st edition, 1600, £110; *King Henry the Fifth*, 3rd edition, 1608, £150; *King Lear*, 2nd edition, 1608, £395; *The Merry Wives of Windsor*, 2nd edition, 1619, £295; *A Yorkshire Tragedie*, 2nd edition, 1619, £125; *The whole Contention betwene the two famous Houses, Lancaster and Yorke*, the first edition to which *Pericles* was originally joined, n. d. (1619), £110; and *Pericles, Prince of Tyre*, 3rd edition, 1619, £161. All these copies, the first excepted, were in thoroughly sound condition. One of the plays—*A Yorkshire Tragedie*—is now admitted to be spurious, while *Sir John Oldcastle* is very doubtful. Nevertheless, they are intimately connected with the historical side of Shakespeare and what he has left us, and for that reason are accounted worthy to take their place among the recognised productions of his genius.

MUCH fine porcelain and pottery appeared at Christie's rooms during May. Not only English, Continental, and



Oriental, but also some exceptional examples of Rhodin, Persian, Hispano-Mauro faience. The month opened well with the sale of the old Chinese porcelain of Miss K. H. Betts and others, which included examples of old Nankin, enamelled,

and whole-coloured porcelain. A magnificent pair of powdered blue bottles of triple gourd shape, finely enamelled in famille verte, of the Kang-He period, readily sold for £336; the same sum was given for a shaped famille verte vase enamelled with birds; a large cylindrical Nankin vase, painted with a mandarin in a state vase went for £315; and a pair of famille verte cylindrical vases, enamelled with warriors, realised £304 10s. Of a different character was the collection dispersed on the 4th, which consisted of the choice specimens of old English, Sèvres, Dresden porcelain formed by the late Mr. James Cockshut, of Highgate. Though the catalogue contained less than 170 lots, the prices obtained were so excellent that the afternoon's total amounted to £7,888 12s. 6d. Mr. Cockshut's speciality was undoubtedly English porcelain, the china of Worcester, Chelsea, Derby, and other famous English factories occupying nearly three-quarters of the catalogue. Worcester, as usual, held the palm, a pair of large, hexagonal vases and covers 15 in. high, painted with birds and flowers on the well-known dark-blue scale pattern ground, making £861, the highest price in the sale. Other important items from this factory were a set of three oviform vases and covers and a pair of beakers, nearly similar, which made £525; a pair of scroll-shaped jardinières fell at £204 15s.; the same sum was given for a set of three vases painted in the Oriental taste; and a

112, transfer printed with pastoral scenes, was secured for £24. 15s. None of the Derby porcelain made high prices, but some of the Chelsea sold well. A tea service, painted with flowers on a yellow ground, consisting of thirty-one pieces, was bid up to £27. 3; a bowl with mottled dark blue exterior made £152 5s.; and a fluted willow vase, with pierced white and gold scroll handles, painted with birds and flowers, £134 8s. The Continental porcelain could in no way compare with that of the English factories, and only two lots need be mentioned. These are a richly-decorated and jewelled Sèvres teapot and cover, £307 10s.; and a tea service from the same factory, painted by Taillandier, Noel, and Fontaine, consisting of fifteen pieces, £120.

Some fine porcelain, too, appeared in a sale held on the 18th, including the property of the late Earl Sydney and Sir Charles Rugge Price, Bart. In the first-named property, which consisted of both Oriental and European china, a Chinese small spherical lantern, entirely pierced with the honeycomb pattern, of the Kien Lung period, made £110; a pair of small Worcester vases with apple-green ground and a dessert service of twelve pieces from the same factory went for £131 5s. and £115 10s. respectively; and a Sèvres porcelain dessert service, painted with flowers on white, consisting of forty-five pieces, was sold for £210.

Amongst Sir Charles Price's porcelain the chief prices were made in the Oriental section, for thirteen egg-shell plates of the Yung Chin period, which together produced an aggregate of nearly £1,500. Of this sum a pair with ruby backs, enamelled with ladies, 8½ in. diameter, accounted for £441 and another pair similar, but slightly smaller, produced £273.

The chief items sold, however, were from anonymous sources, and three lots together produced over £7,000. These were a superb set of seven old Worcester vases with mottled blue ground, the necks pieced with diamond-shaped panels, bearing the rare square mark, consisting of three vases and two pairs of beakers, £2,625; a pair of old Chinese mandarin vases and covers of the Kien Lung period, £2,300; and a pair of old Chinese octagonal famille verte vases and covers of the same period, on Louis XVI. gilt wood stands, £2,150. There must also be mentioned an old Chinese porcelain cistern of the Kien Lung period, which made £567; a set of five old Worcester vases with the square mark, £651; and a pair of gros bleu Sèvres porcelain vases and covers, with Louis XVI. ormolu mounts, £483.

There were only about half-a-dozen pieces of porcelain included in the portion of the Keele heirlooms sold at Christie's on the 22nd, but all were of good quality. Three Hispano-Mauro dishes, one of the late 15th century and the others early 16th century, made £315, £283 10s., and £199 10s. respectively; a pair of old Worcester vases and covers, of hexagonal shape, painted with birds, realised £493 10s.; and a set of six deep Chinese porcelain plates, of the Kien Lung dynasty, went for £183 5s.

One of the last sales during May consisted of a large collection of old Rhodian and other faïence from various

sources. Of the 161 lots sold, only one need be mentioned, a Persian bottle of spherical form, with four raised bands, between each of which is painted the head of a girl. This bottle, which was exhibited at the Burlington Fine Arts Club in 1885, made £200.

AN unusually large number of fine pieces of tapestry appeared at Christie's during May, the chief being the fine old French tapestry of M. le Comte de Premio Real on the 18th. Catalogued in four lots, three of old Beauvais and the other Gobelins, the sum realised exceeded £9,000. The first lot, an oblong panel of old Beauvais, representing the crowned achievements of Louis XIV., 13 ft. 5 in. by 13 ft. 6 in., made £1,995; the next, which consisted of six panels, each representing a sporting episode, fell at £4,400; the third lot, a set of five panels depicting peasant life, went for £2,200; and the last, a pair of upright Gobelins panels, with subjects apparently chosen from pictures by Van Loo, were knocked down for £500.

At the sale of the Woods collection on the 24th, an upright Beauvais panel, representing a love scene, after Boucher, 9 ft. 7 in. by 8 ft. 9 in., produced £630, and included in the Grimthorpe collection was an upright Burgundian panel, woven with a Van Eyck subject, "Ecce Homo," of the last years of the 15th century, which made £493 10s.

SEVERAL important collections of early silver plate were dispersed at Christie's rooms during May, but none exceeded in point of interest and value that held on the 3rd, which amongst other treasures included part of the Corporation Plate of Boston, Lincolnshire. Two pieces alone from this last-named source produced nearly £4,500, and many other fine

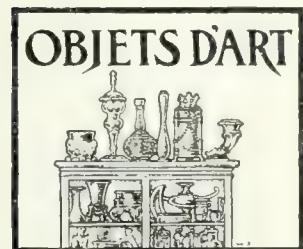


objects went for remarkably high prices. The *clou* of the sale was a pair of Elizabethan Tazze, slightly over 5 ins. high, with the London hall mark, 1582, maker's mark W. H. with a flower below and about 29½ ozs. in weight. Formed as shallow bowls, the centres raised and embossed with a classical design, the exterior of the bowls is left plain with the exception of the Arms of Boston, which are engraved in plume mantling. The stems are engraved with strap-work and are supported on domed feet embossed and chased in the style of the period with masks and fruit. From the moment the bidding opened at £500 it was apparent that a high price would be realised, and the final offer of £2,900 from an American dealer is believed to have exceeded all expectations. Pairs of Tazze are seldom if ever met with, and to this fact alone is the high price attributable, the highest previous price being £900 for a single tazze dated some five years earlier.

Another remarkable lot, too, was a huge Elizabethan standing salt, 12 in. high, also part of the Boston Church plate, and one of the largest known. This salt, which is dated 1600, bears the maker's mark, ER, with a pellet below, in shaped shield, and weighs just over 31 oz. Divided by bands into three divisions, the upper part being domed, the whole rests on three ball feet, engraved with claws. In a panel are the arms of Boston, with date 1600 and the letter B, and in another the same armorial device, without the date. This piece, too, aroused keen bidding, the bidding ceasing at £1,520. High though this price is, it is not a record for a standing salt, one dated 1577, and believed to be the work of Thomas Bampton, of "The Falcon," having realised £3,000 at the same rooms a couple of years ago. Several items sold by the ounce made goodly sums. A Charles II. large porringer and cover, dated 1663, maker's mark W.C. in a plain octagon, 27 oz. in weight, made £12 10s. an oz.; a pair of plain cylindrical vases of the same period, dated 1677, about 7½ oz. in weight, fell to a bid of £15 an oz.; and a small plain tankard, also Charles II., dated 1668, 14 oz. 17 dwt., produced £9 an oz.

The sale on the 23rd gave promise of equally high prices, including as it did seven Elizabethan beakers, at one time in the possession of the Great Yarmouth Congregational Church. These, however, at the last moment, owing to the intervention of the Charity Commissioners, were withdrawn from the sale, though it is believed that they may yet possibly come under the hammer. The chief interest consequently centred in some fine pieces of Charles I. silver, all of which made satisfactory sums. Two dishes, one dated 1639, 12 oz. 8 dwt., and the other, 1632, 6 oz. 6 dwt., made £29 10s. and £21 5s. an oz. respectively, and a beaker of the same period, dated 1640, 4 oz. 7 dwt., went for £18 10s. an oz. A Queen Anne small plain cup, only 1 oz. 16 dwt. in weight, dated about 1710, realised £23 an oz.; a teapot, also Queen Anne, 1706, 24 oz. 2 dwts., was knocked down at £10 an oz.; and a set of five seal-top spoons, each engraved with initials "W.R.M.," Hull hall-mark, by Christopher Watson, *circa* 1640, were sold for £155.

SEVERAL collections of objects of art were sold during May. On the 10th and following day was sold the collection of Lord Grimthorpe; on the 15th and 16th, the miniatures and other art objects of the late Mr. Julian Senior were dispersed; a portion of the Keele Hall heirlooms came under the hammer on the 22nd; and on the 24th and

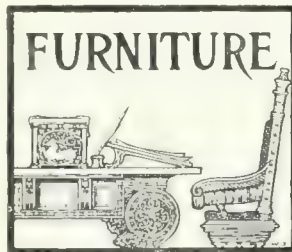


25th were sold the decorative objects of the late Mr. T. H. Woods, many years partner in Christie's.

Chief in the Grimthorpe collection were a life-size stone statue, *The Virgin and Child*, French work, late 14th century, taken from the Church of St. Evronet, near Caigle, which made £1,150; and a life-size terra cotta bust of a youth, said to represent Raphael, the costume of the middle of the 15th century, for which £546 was given. In the Senior collection two miniatures, one of *Henry Prince of Wales*, by Peter Oliver, and the other of *Mary Queen of Scots*, by an unknown artist, made £141 15s. and £173 respectively; amongst the Keele Hall heirlooms must be mentioned a carved boxwood statuette of an old man, ascribed in the catalogue to Albert Durer, which realised £451; a diptych, carved in high relief, believed to be English work of the early 15th century, and an upright plaque, painted in translucent colours with *Christ's Agony*, about a century later, each made £241 10s.; and in the Woods sale was sold, for £546, a pair of altar-candlesticks, 24 in. high, in the style of Venetian art of the 16th century.

One important lot must be noted in the sale on the 18th. A Limoges enamel casket, with silver mounts, first half of the 16th century, composed of plaques illustrating the *Labours of Hercules*, which fell at £525.

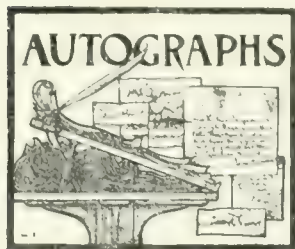
THE sale on the 18th at Christie's, which included the fine china and tapestry already mentioned, was also



notable for certain fine pieces of furniture, including a set of eight Chippendale chairs, and a small collection of satinwood furniture, the property of Mrs. Denham Parker. The Chippendale chairs, with rectangular seats and backs and straight legs, the borders and legs pierced and carved with trellis-work, foliage, and rosettes under Chinese influence, covered with old English petit-point needlework, elicited keen bidding, the hammer falling at £1,323. Amongst the satinwood furniture the chief lot was a small suite consisting of two settees and six chairs, which realised £336. There was also sold a set of fourteen Hepplewhite chairs and four arm chairs, with heart-shaped backs, pierced and carved with Prince of Wales's feathers, which made £131 5s.

A few pieces of good French furniture were included in the sale of the Grimthorpe collection on the 10th, notably a Louis XV. walnut wood sofa, covered with Beauvais tapestry, and a Louis XVI. writing-table in the manner of Ebéniste Jacob, each of which made £283 10s.; and an Empire bedroom suite consisting of eleven pieces, £220 15s. Mention must also be made of a pair of old English mahogany pedestals of Adams design which went for £546 at the Woods sale on the 24th.

The sale of autographs held at Sotheby's on the 10th of May, the only one of importance during the month,



proved to be one of the most interesting held for some time. As usual, the catalogue contained a good number of Nelson letters, but a fine series of Royal letters were the feature of the sale. The *clou* of the sale was a sign manual of Edward VI. to the

Royal Letters Patent, dated April 1st, 1547, from the Palace of Westminster, issued for the purpose of creating a mint and assay office in the Archbishopric City of Canterbury, which realised £450. This document, in superb preservation, is sealed with the great seal of the Kingdom of England. It was signed by the King two months after his accession to the throne, and not only bears the signature of the "Boy King," but also bears the signatures of the whole of the "Council of the Regency." These signatures are as follows:—Edward Seymour, Duke of Somerset; John Dudley, Earl of Warwick; Thomas Cranmer, Archbishop of Canterbury; William Paulet, Lord St. John; John Russell; Thomas Seymour; Cuthbert Tunstall, Bishop of Durham; Sir Anthony Brown, Secretary of State; and William Herbert, Clerk of the Council. Judged by its remarkable group of signatures this is one of the finest Tudor documents that have ever occurred for sale. The King's Royal Sign Manual accompanied by the Great Seal is extremely rare. Documents were signed by the King without an impression of the Great Seal, or they were issued in the King's name (but not signed by him), and bearing an impression of the seal.

Other notable items were a letter signed by Mary, Queen of England, £23 10s.; one of Charles II. in French, £25 10s.; signature of Plantagenet, Richard Duke of York, to a State paper, £85; and a fine and interesting letter of Oliver Cromwell, written a few months before the Battle of Worcester, £31. The total of the sale, which contained 332 lots, amounted to £1,235 11s.

THE report of the sale of the collection of works of art and curios made by Mr. W. H. Booth held at Ipswich

Provincial Sales

at the end of April by Messrs. Bond & Sons was received too late to be included in the last number. Extending over five days, the dispersal attracted a large attendance of well-known connoisseurs from various parts of East Anglia, as well as from London. The opening day was marked by some high prices being given for Lowestoft china. The best item in this section was a 1796 jug decorated with a representation of the Ipswich to Lowestoft Coach, which was acquired by a local dealer for £64. A mug of the same factory, 4½ in. high, made £30, whilst there was keen competition for another little mug, "A Trifle from Bungay," which went for £56. An owl jug with

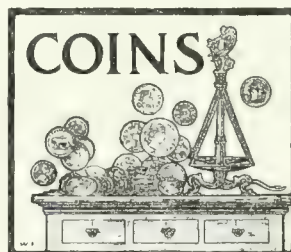
handle, 1509, with a curious green glaze, formerly in the possession of the Duke of Leeds, realised £46, and £38 purchased a Lambeth Delft Coronation Mug 3½ in. high with portrait of Charles II., inscribed and dated "C. 2d. R. 1660." The second day, which included the silver plate, included several important items, notably a plain tankard, with flat cover bearing the "Marwood" coat of arms, by Robert Cooper, 1706, which made £110; another tankard, James II., 1685, went for £113; and an Elizabethan seal-top spoon, maker's mark a bird's claw, 1559, fell at £28. The pictures, which occupied the third day, contained little of eminence, the chief lots being two water-colour drawings of Constance Cathedral and Rouen Cathedral by J. S. Cotman, and a portrait of a gentleman, believed to be William, first Duke of Newcastle, signed "J. G. fecit, 1659," all of which made £65.

The interest on the fourth day centred in some choice specimens of antique furniture, the bidding being of an exceptionally keen character. A set of eight elaborately-carved walnut chairs, with scroll backs, on hind's feet, of the William and Mary period, made £240; a Hepplewhite carved urn with Satyr's head lid was sold for £48; and a set of eight Chippendale chairs with shield backs were purchased for £39.

The concluding day was occupied with the sale of the contents of the library, which was peculiarly rich in works of local interest. *Clarke's History of Ipswich* made the highest price, £29; a fine copy of Ogilby's Map of Ipswich, 1647, made £13; and a unique lot of Ipswich Theatre Playbills, from 1833 to 1890, went for £10.

The total proceeds of the sale amounted to £6,670.

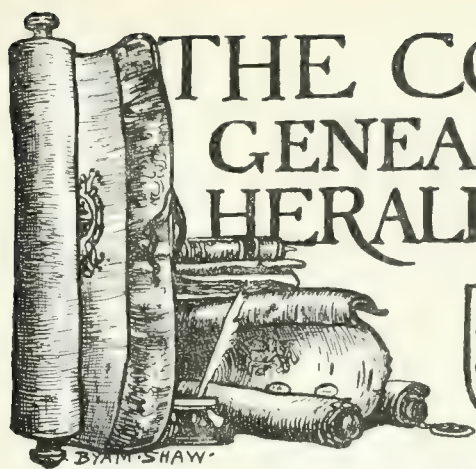
AN interesting collection of coins and medals was dispersed at Messrs. Glendining's rooms on May 25th.



Amongst the coins must be mentioned a James VI. eight-shilling piece, dated 1581, in mint state, which made £6, and a Cromwell crown, 1658, fine and showing the flaw but slightly, for which £3 3s. was given. Of the medals the most notable

were a Military General Service Medal with ten bars which with a Waterloo Medal made £12 10s.; a Boer War Medal with bars for Cape Colony, Wepener, Transvaal, and Wittebergen, which realised £5 5s.; and £3 6s. was given for another Boer War medal with two bars, including that for the defence of Kimberley.

At Sotheby's rooms, extending over five days during May, was dispersed the large collection of Greek, Roman, and English coins formed by the late Mr. C. E. G. Mackerell, which produced nearly £2,350; and at the same rooms on the 4th and 5th the collection of English hammered and milled coins formed by Lady Buckley realised £938.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

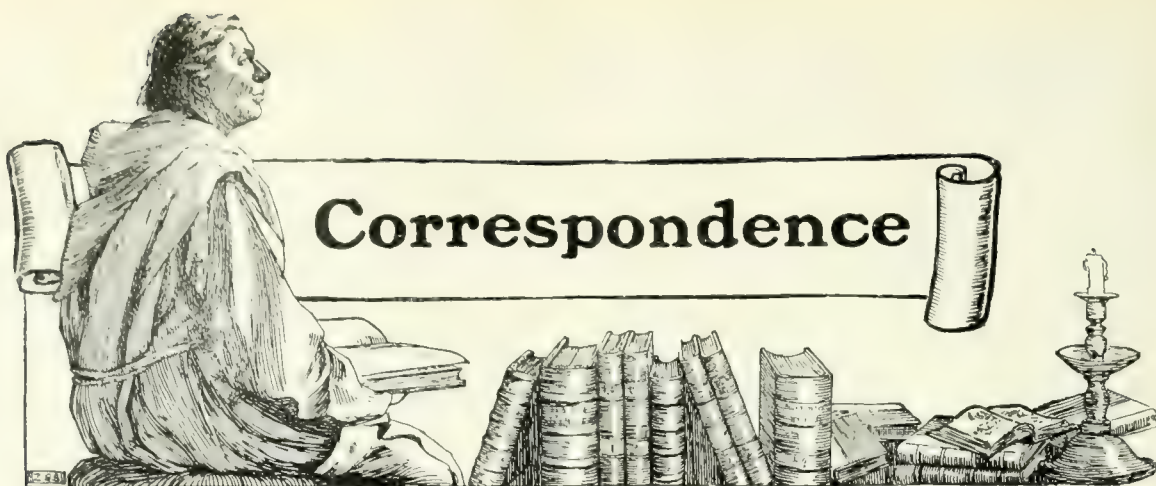
632 (New York).—The assertion that Colonel William Ball (who, it is stated, emigrated to Virginia about 1650) was a descendant of the Balls of Barkham, appears to have no better foundation than the mere fact that the last male member of the Barkham family, as recorded in the Herald's Visitation of Essex of 1634, was a William Ball. The armorial bearings used by the Virginian family were totally dissimilar to those borne by the Balls of Barkham, and, indeed, it is in no way proved that Colonel William Ball was the first member of his family to settle in Virginia. That there were several families of the name in the colony previous to 1650 is beyond question. A Robert Ball arrived in 1619 in the ship "London Marchant," and he settled with his wife on the Eastern Shore, Virginia. A Richard Ball came in the "George" in 1617, and was located on the plantation of Hugh Crowder in 1624. A Richard Ball, aged seventeen, sailed in the "Assurance" from London to Virginia in 1635. Henry Ball was burgess of Elizabeth City in 1646.

639 (Bath).—The arms on the book-plate (Argent on a bend sable between two Cornish choughs proper three escallops of the field. Crest—A mullet pierced argent) are those of Rowley of Rowley, a family of great antiquity in Shropshire, and seated for several centuries at Rowley, in the Parish of Worfield. According to *Jame's History of Worfield* "the original name of this ancient family was Roulowe, and it dates probably from Saxon times, retaining for 500 years the lands of Rowley." Roger de Roulowe was slain at the Battle of Evesham, and another Rowley fought at Agincourt.

645 (Bournemouth).—George Herbert, the poet and divine, was a son of Richard Herbert, of Llyssin, and was a younger brother of the celebrated Lord Herbert of Chirbury. He was born at Montgomery Castle, April 3rd, 1593, and educated at Westminster School and at Trinity College, Cambridge, which he entered as King's Scholar about the year 1608. He took both degrees in arts and became a fellow of his college. In 1619, he was chosen orator of the university, which office he held for several years. Having entered holy orders, he was, in July, 1626, collated to a prebend at Lincoln, and four years afterwards inducted into the rectory of Bemerton. There is some uncertainty as to the exact date of his death, but it is supposed to have taken place in 1635. The barony conferred on his brother, Edward Herbert, in 1629, became extinct on the death of Henry, fourth Lord Herbert of Chirbury, in 1601, but a nephew of the latter peer, Henry Arthur Herbert, who, through his mother, succeeded to the estates and was heir male of his uncle, was, in 1743, created Lord Herbert of Chirbury, and was, in 1748, advanced to the earldom of Powis.

652 (Paris).—The founder of the American family of Haviland was William Haviland, a native of Gloucestershire, who emigrated to Newport, Rhode Island, where we find him a freeman in 1653. He represented Newport in the Assembly, and, in 1656, was appointed a Commissioner to the General Committee at Portsmouth. In 1667 he removed to Flushing, Long Island, and purchased land on Madnan's Neck. His name appears on the lists of the valuations of estates at Flushing as early as the year 1675, and as late as 1683. His wife was a daughter of John Hicks, a landowner and a Justice of the Peace at Hempstead, Long Island.

654 (Doncaster).—The arms on the china (Barry of eight or and sable. Crest: A Saracen's head proper, wreathed about the temples or and sable. Motto: Semper sapit suprema) belong to the family of Selby, of Biddlestone, which is one of the oldest of the Northumberland families. Sir Walter de Selby was granted lands by Edward I., and these lands have remained uninterruptedly in the possession of his descendants to the present day. Charles Joseph Selby, the third son of Thomas Selby, of Biddlestone, settled in Denmark towards the close of the eighteenth century. He was there created a baron in 1796, appointed Major of the South Zealand Fencibles in 1801, and Chamberlain to the King of Denmark in 1808. His son, Charles Borré, Baron de Selby, was Lord of the Manor of Ourupgaard, in the Island of Fraister, Chamberlain to the King and Knight of the Dannebrog.



Announcement

READERS of *THE CONNOISSEUR* are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

- Milton's "Paradise Lost," 1749.**—7,326 (Forest Gate).—Your single volume of this edition is practically valueless.
- Shakespeare's Works, 1709.**—7,258 (Stockton).—Unless you possess the complete set, your fourth volume is of little value.
- Mason's Sermons, 1754.**—7,460 (Oakes).—Your volume of sermons is quite valueless.
- Comic Offering, 1831.**—7,656 (Velsen).—Books of this class have greatly depreciated in value, and only possess a small value owing to the plates.

Coins and Tokens

- £5 Piece, 1887.**—7,072 (Plaistow).—These do not bring a premium, and can be changed for face value at the Bank of England.
- Copper Piece marked Coventry.**—7,547.—The coin you mention is a token, worth at the most a few pence.
- Oxford Half-Crown, etc.**—6,613 (Bristol).—The following sums represent approximately the collector's values of the coins of which you send us rubbings, but the coins would not necessarily realise these prices at auction:—No. 1, Oxford $\frac{1}{2}$ Crown, C.I.^o, 1644, 15s.; (2) Scotch Shilling, C.I.^o, 5s.; (3) William and Mary tin farthing, 15s., if fine condition; (4) Edward IV. Groat (York), 4s.; (5) Ordinary Edward IV. Groat, 4s.; (6) Rubbing not distinct enough to be accurate, but appears to be a $\frac{1}{2}$ Penny of Henry VI., 2s.; (7) Gun money, $\frac{1}{2}$ Crown of James II., 2s. 6d.; (8) Gun money Crown, James II., 4s.; (9) $\frac{1}{2}$ Noble, Edward III., 8s.; (10) Henry VI. Groat, 3s.; (11) Rubbing not distinct. Probably a tin farthing of Chas. II., James II., or William and Mary. Apparently in poor condition, 2s.; (12) Chas. II. Halfpenny, 1s. 6d.

Engravings

Cousins' Engravings.—7,048 (Hanwell).—Several of the engravings mentioned on your list are in demand amongst collectors at the present time, but their value absolutely depends upon the state. Further information cannot be given without seeing the prints themselves.

Mrs. Rushout and Child, by Burke, after Angelica Kauffman.—7,658 (Cannes).—Certain states of this engraving are of extreme value, and have realised over £100 under the hammer.

Egan Engraving.—7,272 (Woodford Green).—Your engraving by Egan, after Cattermole, does not belong to that class to which collectors give attention.

Steel Engraving.—7,105 (Victoria Park).—The steel engraving, *The Firstborn*, has a comparatively small collector's value.

"Head of Christ," by Bartolozzi.—R. S. (Chesterfield).—This may be of some value, but we must see it to give a definite opinion.

List of Prints.—7,191 (Victoria, Australia).—With regard to the list of engravings you have sent us, it is impossible to give strictly accurate values without seeing them, as so much depends upon their state. The following, however, are approximately the prices that should be obtained for good impressions. Artists' proof, *Lux in Tenebris*, by James Faed, after Sir Noel Paton, very little value; *North Country Mails*, colour print, by Sutherland, after James Pollard, £10 or £12; *Hunters at Grass*, by C. Lewes, after Landseer, worth little; *Lithographs*, by Alken, £4 the set; coloured engravings, *Foxes' Hunting Accomplishments*, £5 or £6 the set; mezzotint by S. W. Reynolds, very small value; *Joseph Thackeray*, by W. Ward, after Jackson, 10s. or 12s.; coloured mezzotints of *Donkeys*, very small value; coloured engraving, *The Death of the Roebuck*, by Alken and R. G. Reeve, £10 or £12.

"Trial of King Charles I.," engraved by C. E. Wagstaff. 7,124 (Ballarat, Aus.).—This print is worth about 7s. 6d.

Deighton Prints.—7,612 (Newton Abbot), and 7,634 (Leek).—Though the popularity of Deighton prints is increasing with collectors, their value at present does not exceed 5s. or 6s., except in a few instances. Those in your possession we should appraise at about this sum.

Baxter Prints.—7,305 (Denbigh Place). The value of Baxter Prints generally does not exceed a few shillings. It depends, however, on the size, which you do not state.

Furniture

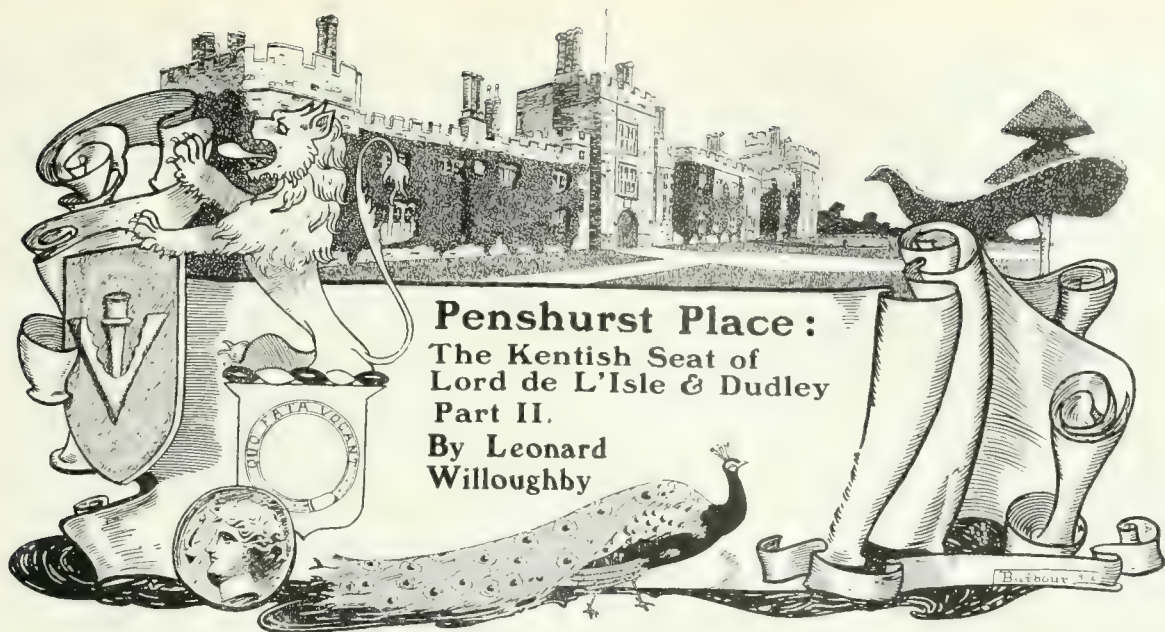
Remedy for Worms in Furniture.—7,421 (Portsmouth), and 7,243 (Sidcup).—There are many so-called remedies for the destruction of worms in old furniture, but it is very doubtful if any are infallible. Paraffin, or better still turpentine, inserted in each hole with a minute feather is one. The most drastic method is one adopted by a well known West End firm. It is to boil the article infested in a solution of glue and water. This necessitates a large tank, and in some cases the article must be taken to pieces, which makes this treatment very costly.



MISS MURRAY

By Geo. H. Phillips

After Sir Thomas Lawrence



IN the July issue of *THE CONNOISSEUR*, I traced briefly the various owners of Penshurst up to the year 1552, when King Edward VI. gave the house and estates to Sir William Sidney for faithful service rendered as Chamberlain and Steward of the Household. I also mentioned some of the principal objects of interest in the State Rooms, some of which have royal and historic associations. I will now briefly

touch on the Sidney family, whose various members played prominent parts for many generations in English history. I will also, as far as space permits, continue my description of the many beautiful objects of art and interest which are congregated not only in the State Rooms, but also in that portion of the building which is kept private. By this, I mean a certain portion of the house is not available to public inspection,



QUEEN ELIZABETH DANCING WITH THE EARL OF LEICESTER AT KENILWORTH



QUEEN ELIZABETH

BY ZUCCHERO



EDWARD VI. WHEN PRINCE OF WALES

BY HOLBEIN

such as are the State Rooms, which can be seen on certain days in the week by payment of one shilling.

Sir William Sidney, one of the bravest of the brave soldiers, the hero of Flodden Field, who carried the Standard right through the battle, died a year after Penshurst had been granted to him. He left large estates and a family of one son and four daughters.

This son, Henry, born in 1529, was brought up at Court, and eventually—to use his own words—"I was by that most famous King (Henry VIII.) put to his sweet son Prince Edward, my most dear master, prince, and sovereign; my near kinswoman being his only nurse; my father being his Chamberlain; my mother his governess

my aunt in such place, as among meaner personages, is called a dry nurse." The young King and Henry

Sidney were inseparable, and in 1547 Sidney was made one of the four gentlemen of the Royal Bedchamber. In 1550 he was, with William Cecil (Lord Burghley), knighted, and when barely twenty-one years old went as Ambassador to France, where he performed his mission with marked dignity and success. Other honours followed, and in 1551 he married Lady Mary Dudley, eldest daughter of the Duke of Northumberland, Earl of Warwick and Baron Lisle. Those who have seen Penshurst will have noticed the crest of the Sidneys much in evidence—a "Porcupine," as well as the "Bear and Ragged Staff." This latter



ROBT. DUDLEY, EARL OF LEICESTER

was the King's livery badge of cognizance of the Earls of Warwick. The late Miss Sidney in her book *Penshurst* tells us that the device of the Bear and Ragged Staff is said to have originated in this wise. "The name of Arthgal, the first Earl of Warwick, and one of the Knights of the Round Table, is derived from 'Arth' or 'Naarth,' signifying a bear. One of his descendants, it is said, slew a knight who encountered him, with a tree torn up by the roots. Hence the Bear and Rag-

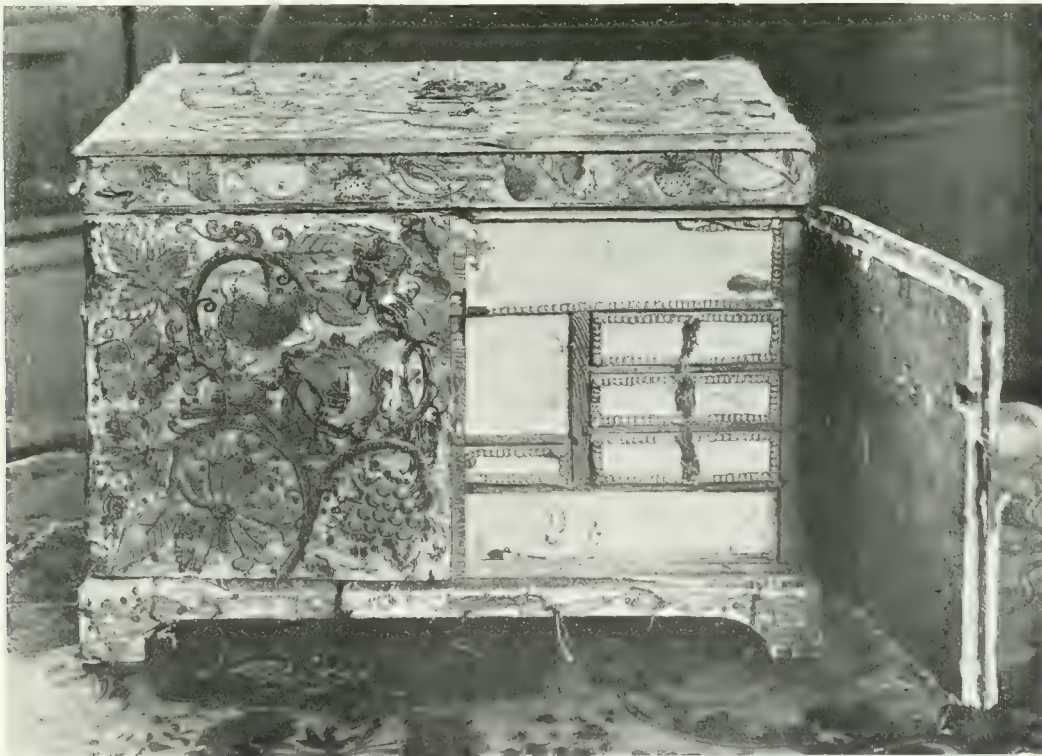
ged Staff, which is as old at least as the fifteenth century, for in a MS. of that date the Standard of Richard, Earl of Warwick, bore that device. The house of Orleans and the Duke of Burgundy also bore it." The young king died in the arms of his devoted Sidney in 1553, who immediately afterwards retired to Penshurst. It was after this that his



BLACK MARBLE TOP TO TABLE, WITH 95 QUARTERINGS OF ARMS

father-in-law, the Duke of Northumberland, plotted to set Lady Jane Grey, who had married his son Lord Guilford Dudley, on the throne. The fate of the Duke and his son and daughter-in-law is well known, but happily Sir Henry and his wife, Lady Mary, were not complicated in the affair. In 1554 Sir Henry's first child was born, and christened Philip after Queen Mary's husband, Philip of Spain. This child grew up to be a famous soldier, poet, courtier, and royal favourite. Sir Henry

meanwhile held various appointments, such as Vice-Treasurer and General Governor of all the King's and Queen's Revenues in Ireland. He was also Chief Justice. In Elizabeth's reign he was Lord President of the Marches of Wales, and in 1564 was installed with Charles IX., King of France, a Knight of the Garter. After many years of toil



QUEEN ELIZABETH'S WORK-BOX

and trouble, and great personal expenditure of money, he retired broken in health to Penshurst, and devoted his energies to adding to the house. He, however, subsequently returned to his official duties, and during his life-time was three times Governor of Ireland, and for twenty six years Lord President of Wales. In addition to his many troubles, his wife, Lady Mary, caught the small-pox through her attendance on Queen Elizabeth, which disfigured her for life. Through all the worries of office and thankless

was the son of the first Duke of Northumberland, and married Amy Robsart, whom he is said to have murdered. That he was on terms of the closest possible intimacy with Queen Elizabeth is common knowledge, while there is evidence which goes to prove that the Queen and Earl were the parents of two sons. In a MS. still existing at Shrewsbury an inscription on vellum has been deciphered to read, "Henry Rordon Dudley, Tudor Plantagenet, second son of Queen Elizabeth and Robert, Earl of



THE CHINA ROOM

task of serving such a mistress as Elizabeth, Sir Henry remained faithful to the end, gaining no royal reward or distinction, though it is true Elizabeth offered him the empty honour of a title, which she well knew he was too poor to accept. His character, without doubt, was an exceedingly fine one, and, in addition, he was a devoted husband and father. His likeness to the present Duke of Norfolk is remarkable.

Philip Sidney's early days were spent at Penshurst with his brothers and sisters. Of these, one sister, Mary, married the Earl of Pembroke, while his brother Robert eventually was created Earl of Leicester, after the death of his maternal uncle, Robert Dudley, Earl of Leicester. This latter Earl

Leicester." Philip was educated at Shrewsbury School, then the best school of its day. He was a boy of remarkable attainments, and at an early age was master of several languages. Fulke Greville, who married Elizabeth Willoughby, the greatest heiress then in England, daughter of Edward Willoughby, eldest son of the second Lord Willoughby de Brooke, writes of Philip: "Of his growth I will report no other wonder but this, that though I lived with him and knew him from a child, yet I never knew him other than a man with such staidness of mind, lovely and familiar gravity, as carried grace and reverence above greater years; his talk ever of knowledge and his very play tending to enrich

his mind, so as even his teacher found something in him to observe and learn above that which have usually read or taught." In 1568 he was sent to Christ Church, Oxford, and in 1572 he went abroad to study languages, where he remained three years. He was at Kenilworth in 1575 with his uncle,

Lord Leicester, when Elizabeth arrived there on a visit.

A picture in the gallery at Penshurst depicts Elizabeth dancing with Leicester there. It was one of those curious old dances where the gentleman takes his partner for a moment on to his slightly bent knee as he stands, and turns her round the opposite way. It is a remarkable picture, and shows Elizabeth dressed in a pink or salmon coloured dress, the sleeves crossed with lattice work of red braid or embroidery; an enormous lace collar, and with jewels in her hair; violent red coloured stockings, which clash horribly with the colour of the skirt;

long pointed bodice, enormous hips, and lace at the cuffs. Leicester is wearing a green velvet coat, with a ruff, a black cap and feather, yellow stockings, and white shoes.

In 1577 Philip Sidney, when twenty-three years of age, held his first public appointment, being sent on a special embassy

to offer the Queen's condolence to the Emperor Rudolph of Austria on the death of his mother. Fulke Greville accompanied him as his secretary. On New Year's day, 1578, Philip presented Elizabeth with a cambric chemise wrought with black work, and a pair of ruffs set with spangles, being then in high favour with his royal mistress. But the following year, when the Duc d'Anjou renewed his suit for Elizabeth's hand, Philip wrote her a letter protesting against such an alliance, and stated his reasons. He was promptly banished from Court in consequence of his presumption, and proceeded to his sister, Lady Pembroke,



OLD NANKIN VASES, KANG-HE PERIOD



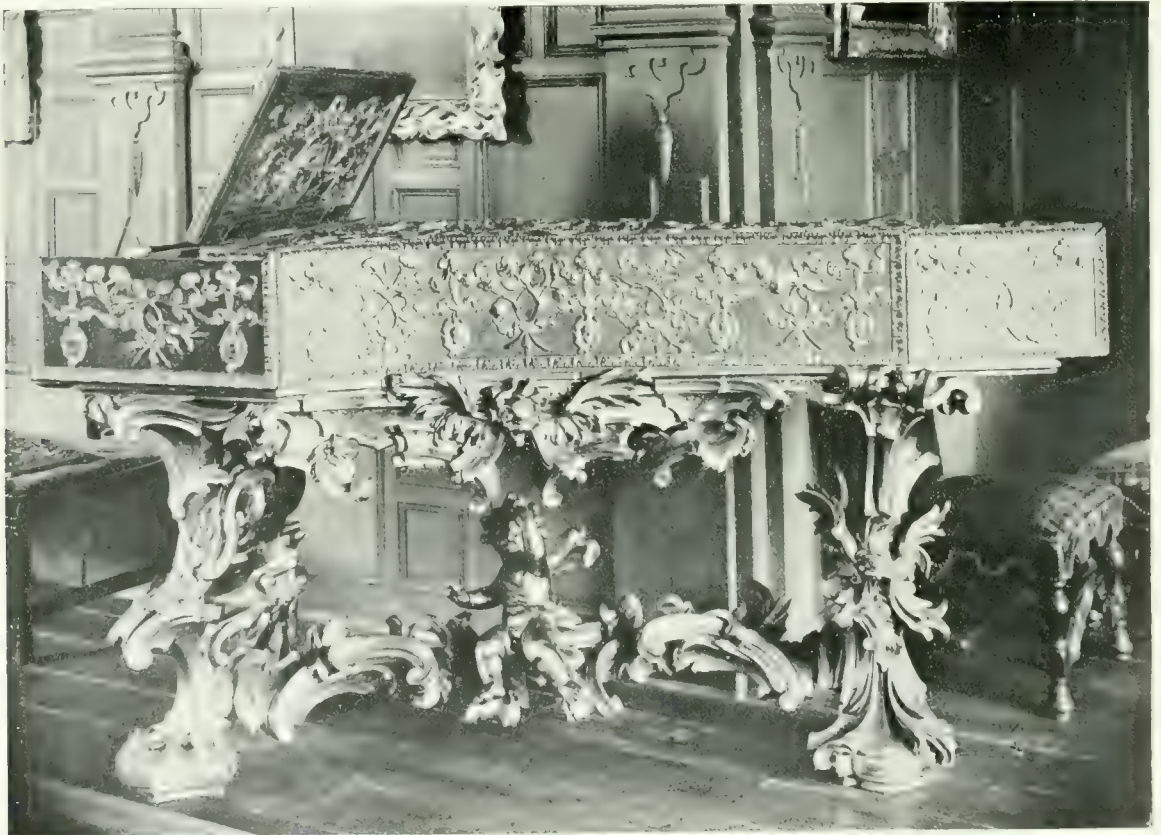
OLD NANKIN AND MING CHINA



SILVER-TOPPED BOTTLES OF CHINESE PORCELAIN

at Wilton, where he wrote his *Arcadia*, a pastoral melody. In 1581 Philip presented the Queen with a whip signifying that her punishment had scourged

him ; a chain, to show he was fettered to her ; and a heart of gold, to show his heart was true to her. She instantly forgave him, and in return gave him



ITALIAN SPINET GIVEN BY THE QUEEN OF SAXONY TO QUEEN ELIZABETH

her picture by Zuccherò. On June 1st, 1583, Philip was knighted, and in September he married Frances, daughter of Sir Francis Walsingham, who was then but sixteen, while he was twenty-nine years of age. In 1584 Sir Philip sat in the House of Commons, where he helped to forward a Bill for Raleigh's expedition to Virginia. He "won thirty gentlemen of great blood and state here in England, every man to sell £100 worth of land to fit out a fleet." Sir Francis Drake was to start and Philip follow, but the plan miscarried, so Miss Sidney tells us in

walls of the town under cover of a thick mist, when suddenly it dispersed and the party were exposed to view. They fought bravely, Sir Philip's horse being killed under him. Once more I must borrow Miss Sidney's words: "Having gone into the field stoutly armed as he should be, he had encountered Sir William Pelham, the Lord Marshal of the Camp, more lightly armed than he himself. Not to be outdone by him in courage he foolishly threw off his cuisses. Though then exposed he mounted a fresh horse and joined in a second charge. Then



OILS AND SPIRIT TIMEPIECE IN GALLERY

her work. It was Elizabeth who upset the plan, and instead of letting Philip go, as he so much desired, sent him to join his uncle, the Earl of Leicester, in the Netherlands. The Earl was in command of an army sent over to help the Dutch in their struggle against Spain. Sir Philip was then Governor of Flushing, and just at this time, his father, Sir Henry, died at the Bishop's Palace at Worcester. Shortly after he lost his mother.

On September 22nd the Earl of Leicester received intelligence that a large amount of provisions was about to be smuggled into the town of Zutphen. This he was determined to prevent, as his army had completely surrounded the town. Sir Philip with about 200 horsemen had advanced to the very

there was a third joined in by all the Englishmen on the field. In the last charge Sir Philip was among the wounded. A shot from a concealed musket entered his left leg at some distance above the knee, and cleaving the bone glanced upward far into the thigh. His fresh horse being untrained galloped away with him, and so forced him to forsake the field." Passing along by the rest of the army where his uncle, the general, was, and being thirsty with excess of bleeding, he called for a drink, which was brought to him; but as he was putting the bottle to his mouth he saw a poor soldier carried along casting up his eyes at the bottle. Sir Philip perceiving this took it from his mouth before he drank and delivered it to the wounded man saying,

"This necessity is greater than mine." For nearly a month Sir Philip lay at Arnheim, where his wife and brother joined him. His wound was a fatal one, mortification setting in, and his death was mourned by the whole of England. He was buried in St. Paul's Cathedral in the Lady Chapel behind the altar, which was afterwards destroyed in the great fire of London in 1666. Besides the *Arcadia*, *Astrophel*, and *Stella*, Sir Philip wrote the *Defence of Poesy*, and various miscellaneous verse. His only child married Roger, Earl of Rutland, but died child-

less. His widow married again, in 1590, Robert Devereux, Earl of Essex, and subsequently as her third husband Richard de Burghe, Earl of Clanricarde. Sir Philip bequeathed his estates to his next brother, Robert, and of this good man and his descendants I shall have something to say in my next article. It is only natural that the Sidneys, who were so much about Court, should have possessed many royal mementos; of these I will give some illustrations, also of the interesting collection of pictures, needlework, and furniture which fill the State Rooms.

The adjoining room to the Elizabeth drawing-room, which I described in my former article, is called the tapestry room. It measures thirty-three feet by twenty-five feet, and is very lofty. The ceiling is crossed by great beams of oak, while the floor is of enormous broad massive boards. There is a large open fireplace of stone, with iron fireback and old dogs, dated 1618, and the initials T.S. Two lancet-shaped



FLEMISH CABINET, SEVENTEENTH CENTURY

windows light the room on the north side and one on the south side. In these is some old stained glass with coats of arms. The east and west walls are covered with very fine tapestries, the subjects being "The Triumph of Ceres" and "Unloosing the Winds." Between the windows on the north wall is a valuable piece of Mortlake tapestry, which is about a hundred years older than the other tapestry.

In the centre of the room is a table with black marble top, on which are painted the ninety-five quarterings of the family. This

painting on marble is now said to be a lost art. Against the east wall is a finely-carved ebony cabinet with chased silver hinges and lock plate. This came from Hampton Court, and belonged to Cardinal Wolsey. Other interesting objects here are an Elizabeth work-box and a piece of Sir Philip Sidney's looking-glass let into a rough frame of oak. The chairs are Jacobean, covered in Lyons velvet, now much faded in colour, while a cabinet against the west wall is a very fine specimen of sixteenth-century French carving. It was used as a safe in the reign of Charles I. The pictures here are a full length of *Charles I.* on horseback, by Vandyck—this is over the fireplace—*Princess Elizabeth*, daughter of Charles, also by the same artist. This little princess lived at Penshurst for two years after the execution of her father. Other pictures are of *Louise de Querouailles*, Duchess of Portsmouth, daughter of Charles and Nell Gwynne, by

Lely: *the Countess of Cumberland*. *Le Brun*, by himself, and one or two more.

There are also two of the crystal chandeliers, part of the set of five, which local tradition erroneously states were ordered by Elizabeth.

A small room, once the page's room, leads out, and is now called the China Room. This is filled from floor to ceiling with china plates of all descriptions, in a very effective manner. The gallery leads out of the Tapestry Room from the south-west corner. This room measures some ninety-seven feet in length by fifteen in width, and is T shaped. The windows are high up, owing to the fact that the floor was subsequently lowered to give additional height. The walls are panelled to the ceiling in light oak, and against these on either side are series of French and Italian gilt console tables with marble tops. On them is placed a fine collection of Oriental china of great age and value. Some pieces of this date back to 1322, and others—Nankin—belonged to emperors of China and bear the royal seal. There are also some blue silver-topped bottles, used before glass decanters came into use, which are interesting. A conspicuous object is the spinet given by the Queen of Saxony to Queen Elizabeth. The body is salmon-coloured with decoration of convolvulus flowers in gilt, the favourite flower of this queen. The stand and legs are Italian, and of later period. In the south end of the gallery are

two very finely carved ebony Dutch and Italian cabinets, the former being fifteenth-century and the latter seventeenth-century work. The panels of the latter are painted inside by Rubens. In the centre of this end of the gallery is an inlaid marble-topped table of James I. period, the gilt legs having the lion's head and claw. The chairs and settees are all high backed, the woodwork being painted black. On a table are some very interesting old bells, used for summoning the pages in attendance, also an oil timepiece of great age. This consists of a glass tube in which was placed oil, and at the foot of it is a metal receptacle for a wick. As the wick consumed the oil, numbers on the glass tube showed the time as the oil receded. These marks correspond with "bells" used on board ship. This is said to be fourteenth century work. There are curiosities, such as a Japan box belonging to the Earl of Pembroke in the time of Henry the Eighth, and a brass clock of the same period.

These and a charming old gilt wall-bracket of Flemish seventeenth century work are but a few of the many interesting objects collected here. Of course the pictures are the most interesting of all the objects in this fine room, for they are by the greatest artists of the day, and are of those celebrated personages who lived at Penshurst, and whose names have been handed down to history.



CARVED WOOD WALL BRACKET



Tea-Caddies

By Olive Milne Rae

WHO can account for the fads and fancies of the connoisseur of bric-à-brac? In the collecting world to-day the latest whim is for acquiring tea caddies. Yesterday the tops of old pomade pots were "all the rage"; now our fickle fancies turn lightly to the old tea-caddies—those dainty little receptacles of the dried brown leaves so dear to our hearts and ruinous to our nerves. Many years have rolled by since that inveterate old gossip, Samuel Pepys, chronicled in his diary

that charming catalogue of human frailties—that he had sent for a cup of tea—"a China drink which he had never before tasted"; and also since Dr. Johnson cast upon the herb the reproachful aspersion (despite his own historically insatiable love of it) that it was "a barren superfluity, a pretence for assembling to prattle, for diversifying idleness."

to certain of his friends who "call for tea instead of pipes and bottles after dinner—a base, unworthy Indian practice which I must ever admire your most Christian family for not admitting. In truth," adds this wet-blanket, with an audible sigh, "all nations are growing so wicked as to have some of these filthy customs." How times have changed since then! Although "tea and scandal" have ever since been associated, the use of the former (with or without the latter) has grown till the tea-cup is one of the signs of civilisation which no self-respecting household is without, and the tea-hour is certainly for us women the pleasantest of the twenty-four.

Nothing could make a more charming and interesting collection than old china tea caddies. There



ORIENTAL



OLD CHINESE

In spite of the warnings of medical men who denounced it as a "pernicious drug," and of sundry others who regarded it in a hostile sense as being injurious to the morals as well as to the health of the population, it ingratiated itself slowly, but surely, into our affections. In 1678 we find one of these moralists administering a solemn reproof

is about them a sort of halo of homely and comfortable romance which makes this quest one of the most fascinating and engrossing of any branch of the ceramic art. They are bracketed in our minds with everything that is delightful. Their histories



CHINESE



HERALDIC LOWESTOFT

all-night tea-drinking dissipations, and has heard sonorous wisdom dropping from his lips. It must recollect having been gradually emptied of its contents to provide the burly centre of attraction and the brilliant eighteenth-century assemblage of his admirers—the faithful “Bozzy,” “Little Burney,” Goldsmith, Reynolds, Burke—with tea wherewith to stimulate their conversation and sharpen their wits. In those days conversation rose to the level of a fine art, and one wonders how much of it was inspired by the tea they drank.

“And now through all the room
From flowing tea exhales a fragrant breeze,
Cup after cup they drank and talked by fits.”

Other caddies there may be that could repeat witty, racy sayings of Lady Mary Wortley Montague; anecdotes of the redoubtable Pepys; amourettes of Garrick and Peg Woffington, who quarrelled over the amount of tea which pretty Peg consumed when they kept house together. They could conjure up pictures of the days of good, dull Queen Anne, “who sometimes counsel took, and sometimes tea”; when beaux in ruffles and satin coats, laced with silver and gold, stood, tea-cup in hand, chatting decorously with dames in flowered brocades, powdered hair and patches, smiled over the fragrant Bohea.

“While one white finger and a thumb conspire,
To life the cup and make the world admire.”

Tea-caddies are of all sorts, shapes, and sizes. Whether made of china-ware, fine inlaid wood, silver,

are full of fragrant reminiscence. If they could speak what tales they could tell! What delicious tit-bits of gossip they could whisper in our ears! A tea-caddy probably exists which has stood demurely on Mrs. Thrale’s table during Dr. Johnson’s



BLUE AND WHITE WORCESTER
(CRESCENT MARK)



BLUE AND WHITE WORCESTER
(CRESCENT MARK)

and at the Staffordshire Potteries.

Though they copied the Chinese specimens somewhat slavishly at first, English manufacturers soon broke away from the conventionality of pattern, and produced caddies in all kinds of forms—square, oblong, circular, and octagonal—and in the various

or pewter, they are always quaint, fascinating, and decorative, and great is the variety of their form, design, and colour. The first to appear in this country were of Chinese porcelain, and were sent over from China with the chests of tea. A reproduction of one of these is given here. It is in blue and white and quaintly shaped, but is coarser than most of the old Chinese specimens. They were generally exquisitely made of the finest porcelain, shaped somewhat like bottles or ginger-jars, with china stoppers or lids, and decorated with that wealth of colour and originality of design of which China alone knew the secret at that time, and which has made her in this respect a worthy pattern for all the rest of the world to copy. These dainty china receptacles for the precious leaves, so magical in their effects, were considered great curiosities, costly baubles fit for the boudoirs of the *grandes dames* of the period. They were as fashionable as they are to-day, and even more difficult to obtain! For the new beverage was so expensive that two pounds of it were considered a handsome enough present for the East India Company to offer to Charles II., and a periodical called the

Female Spectator declared that “a tea-table cost more to maintain than a nurse and two children!” Afterwards, as the fragrant drink became more and more fashionable, and its use more widespread, the Chinese tea-caddy began to be imitated by our factories at home—Lowestoft, Worcester,



WORCESTER

designs peculiar to the factories they represented. As blue and white tea-ware was one of the earliest, if not the very earliest efforts of Worcester, it was probably one of the first English factories to put tea-services and tea-caddies on the market. Some of the most beautiful and ornamental caddies now to be had are those which were imported about the same time by Lowestoft and enriched with the prospective owners' coats of arms. Much of the china now designated "Lowestoft" was, of course, originally made in China, and brought to this country by the East India Company's ships, there being no direct communication with the Far East at that time. Oriental armorial china was chiefly manufactured in the reign of Kang-He, for most of the specimens now to be found apparently belong to this period. Then it became the fashion for great English families to order services of china through the Lowestoft factory, and to have their armorial bearings emblazoned on each piece on its arrival there. The pieces still extant can therefore be traced back to their original purchasers, a fact which adds much interest to their possession, and to the marvel of their having travelled so many thousand miles and survived so many perils. Lowestoft tea-caddies are decorated in different ways, some quite simply with quaint little sprigs of brilliantly-coloured blossoms, some with gnarled trees and tiny pagoda-shaped houses, with little Chinese figures standing beside them.

Of the four examples of Worcester porcelain reproduced here, the two smaller specimens, which are blue

pink and green, and richly gilt.

It is curious that a tea-caddy has rarely formed an actual part of a tea-set. It was generally a separate piece, independent of and not matching any special tea service. No tea caddies were ever made at the French ceramic works, as tea-drinking was unknown in France until the quite recent introduction of "five o'clock." Neither



SCALE-BLUE WORCESTER

do I remember ever having seen one in English lustre ware.

Many interesting examples of Delft caddies and canisters are to be seen at the South Kensington Museum. Among them is a specially delightful variety in enamelled Delft. It is black, covered with a delicate tracery in yellow, and apparently belonged to a set, as a plate and cup of the same ware and design are also among the South Kensington collection. There is also a very choice specimen in exquisitely coloured enamelled Delft in the same collection.

A good deal of the blue and white ware sent from Holland to Lowestoft was sold as English. The enamelled Delft, however, was a much finer kind, and is rarely to be met with nowadays. It is typically Chinese in character, and was probably copied exactly from a Chinese set.

In Staffordshire, at "*ces jolies poteries*," as an admiring French connoisseur has called them, tea-caddies were produced in goodly numbers. These were more essentially English in character than those made by the other English factories, which were still much under the influence of Chinese art. They are coarser and altogether more primitive in appearance, but have a quaint sturdiness and charm all their own. The specimen reproduced here is particularly delightful. It is of a deep cream colour, rudely painted with a garland of red, blue and purple flowers surrounding



OLD STAFFORDSHIRE

and white and crescent-marked, and are rather like ginger-jars, are among the earlier patterns. The tall octagonal one is of a later period, and is an exceedingly beautiful specimen of Worcester scale-blue, with panels of exquisitely-painted exotic birds. The fourth is of quite a different form, decorated in



STAFFORDSHIRE



CREAM WARE, EMBOSSED



CREAM WARE, EMBOSSED

the words "Green Tea." It is especially curious and desirable from a collector's point of view, because the "green tea" which it was made to contain has almost entirely gone out of use, though it was once greatly in demand in England. It is still consumed in large quantities in the United States. The other Staffordshire example is of the more ordinary flat shape, and is decorated with a spray of pink roses with green leaves, framed by a beading in puce-colour.

There is a curious salt-glaze ware caddy at South Kensington decorated with crudely-coloured figures in relief; also a cream-coloured ware example, with open-work panels, edged with green, on the solid sides, which is very pretty; and an old English eighteenth century specimen in embossed cream ware with birds and flowering shrubs in relief. There is another curious old Staffordshire caddy in cream-coloured ware, which is coarsely painted in black



ENAMELLED DELFT EARTHENWARE



OVAL ENAMEL CANISTER



OLD STAFFORDSHIRE, DEPICTING ABRAHAM AND ISAAC

and flesh tints, with a realistic representation of Abraham about to sacrifice Isaac, with the words, "Genesis 22" printed in the corner. It is not particularly beautiful: it is difficult to understand why such a scene should be used for the decoration of a tea-caddy. It was probably painted to the order of some pious old tea-drinker of the eighteenth century, and was doubtless the "apple of her eye"!

Josiah Wedgwood also made tea-caddies. There is an entire tea-set at South Kensington, in brilliant grass-green ware, highly glazed, and marked "Burslem, eighteenth century," of which a tea-caddy forms

Bristol. I have seen several of their manufacture in white opaque glass, daintily decorated, and having the words "Green," "Bohea," or "Hyson" painted upon them to indicate the quality of their contents. The Liverpool factory is represented by some caddies in their cream ware, decorated with black transfer pictures of dainty little ladies in Pompadour frocks



BRISTOL GLASS

and gallants in knee-breeches, laced coats and ruffles, seated decorously in Arcadian bowers, and looking as though they had stepped out of the Louis Quinze



DUTCH SILVER

a part. There are, too, some quaintly-shaped canisters in black Wedgwood.

Among other English factories which turned out these interesting little articles may be mentioned

Period. There are caddies also in Leeds cream-coloured ware. Some have a perforated design on the solid sides; others are painted with flowers. I have seen a quaint specimen with the words, "For



OLD SILVER

CIA or TE herb" on the one side, and "Herb Tee" on the reverse. *Cia* is a corruption of *Tcha*, which is the Chinese word for tea.

The next development in tea-caddies was probably the tea-poy. Some of these were made of ware or porcelain, being rounded in shape, and usually having a little stand. These were larger than the ordinary caddy, and held more of the herb. Many, however, were made of wood, and may almost be described as pieces of furniture, somewhat in the Georgian style.

They were boxes with one, two, or three compartments, surmounting a pedestal, which stood about $2\frac{1}{2}$ feet high. They were made to stand beside the tea-table, which they matched, and were usually made of polished mahogany or walnut, and ornamented with carving or inlayings. They were more interesting than beautiful. There were also boxes in inlaid rosewood and mahogany, with handles at each end, and fitted with air-tight compartments, which were much used as tea-caddies during the early part of last century.

Then there are old silver caddies in endless variety of shapes and patterns, square or oblong, curved and rounded, standing on stems or stands, or on little

feet. I believe it was in the reign of Queen Anne that tea-sets and tea-caddies began to be made in silver, which was more elegant and less perishable than china for articles so constantly in use. A reproduction is given here of a beautiful old genuine Queen Anne caddy, which is part of a set. Some of the old caddies in silver, of which the Duke of Portland has two bearing his family Arms, were embossed with the coat-of-arms of their owners.

The silver caddy is either repoussé, engraved or quite plain. There is also a very charming variety which is of enamelled copper. These are oval, square or oblong boxes with sloping or rounded lids, having a lacquer handle, and are fitted with a lock and key. I have seen a very beautiful example in *gros bleu*, with a diaper pattern of white stars, each having a crimson centre, the effect of which was extremely elegant and uncommon. They were also occasionally made in tortoiseshell, with gold or silver mounting. A few are to be met with made of pewter. These are mostly of Chinese origin. The example illustrated here is an oblong box with a sloping lid. It has two compartments, each with a lid, the handle of which is a dolphin with a curly tail. It reveals all the exquisite



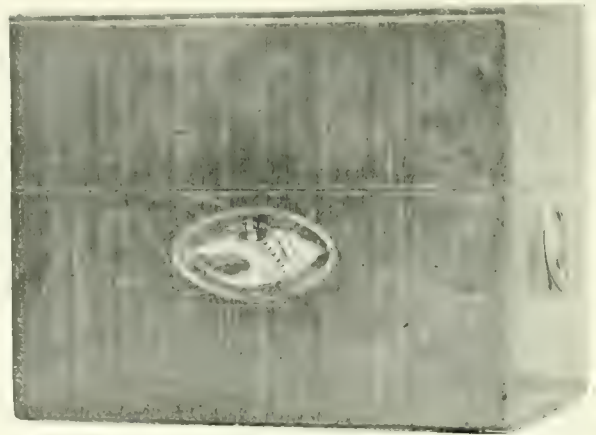
OLD SILVER

workmanship which characterises Chinese art and craft, being beautifully chased, outside and in, with a design of chrysanthemums and roses; and is tremendously heavy, evidently the work of a cunning craftsman.

The poetry and glamour of a bygone age clings to them, enhancing their charms. Now they are not particularly plentiful, and the very difficulty of acquiring them adds zest to the collector's enthusiasm.



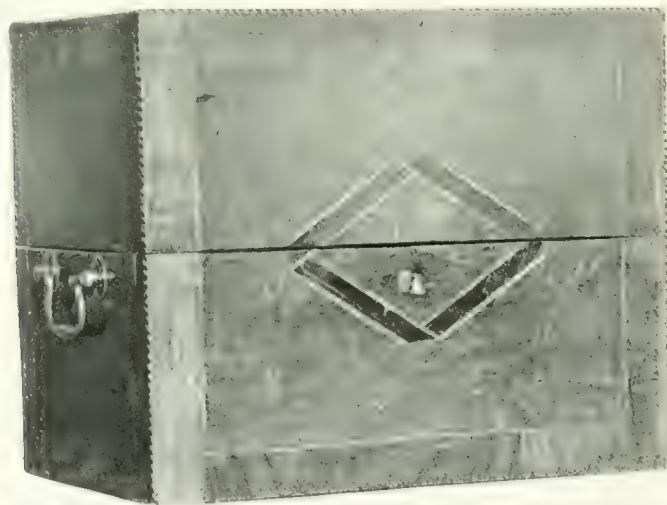
OLD PEWTER



INLAID MAHOGANY

As metal caddies came more and more into fashion, the making of china ones was gradually discontinued. But to my mind none are so fascinating, or appeal so irresistibly to the collector, as the old china caddies.

Apart from their age, beauty and variety, and the magical attraction of a crescent or square mark, their romantic and historic interest would alone be sufficient to make their possession a joy.



INLAID ROSEWOOD



ANDREW MARVELL

From an Oil Painting

English Furniture

By Frederick S. Robinson

Published by Methuen & Co. (The Connoisseur's Library) Reviewed by Frederick Litchfield

TWENTY years ago, if the collector of old furniture or of specimens of old carved woodwork desired to obtain information upon the subject of his hobby, there was no modern handbook available. He could consult *Shaw's Specimens of Ancient Furniture*, with its steel plates and an introduction by Sir Samuel Meyrick, or the various monographs published by the eighteenth century cabinet and chair makers—Thomas Chippendale, Thomas Sheraton, Heppelwhite & Co., Ince and Mayhew, Manwaring, Shearer, and some others; but these were all scarce editions, and only to be found as a rule in the British Museum, the South Kensington Art Library, or as treasure-trove in an occasional book sale or second-hand dealer's stock.

In 1896 Mr. Hungerford Pollen published a catalogue of the furniture and woodwork in the Victoria and Albert Museum, and also at Bethnal Green, with a few illustrations and copious notes and descriptions. Then Mr. Aldam Heaton brought out a large and sumptuous folio edition of two volumes dealing with eighteenth century "Furniture and decoration," reproducing the drawings of many of the makers already

named, with the designs for mural and ceiling decoration by Robert Adam, some chimney-pieces by Piranesi and his contemporaries, and other accessories.

For foreign furniture there was Williamson's handsome volume of *Mobilier National*, Jacquemart's *History of Furniture*, and for a book on style the good old classic in many volumes of Viollet le Duc.

Then in 1900 Mr. Frederick Litchfield's *Illustrated History of Furniture* made an attempt to present the reader and collector with a popular panorama of the whole subject, "from the earliest to the present times." Since then books on the subject of furniture have been numerous, and many of them excellent. Collectors who have confined their attention to English workmanship can consult Mrs. Clouston's *Chippendale Period*, the already-mentioned work of Aldam Heaton's, or the very handsome series of four volumes still publishing of Mr. Percy Macquoid, whose "Age of Oak" and "Age of Walnut" have already been reviewed in the pages of THE CONNOISSEUR. In order to meet the demand for information Mr. Batsford has published at very moderate prices reproductions of the original edition of Chippendale and



OAK CHEST

LATE SIXTEENTH, OR EARLY SEVENTEENTH, CENTURY

Sheraton, and English furniture has received its share of attention in the pages of *THE CONNOISSEUR*.

It is now extremely difficult to rake out any really interesting and valuable information upon the subject of old furniture which has not in some form or other been already exploited and given to the public, and Mr. Frederick S. Robinson, in the work under review, has not attempted the impossible, but he has given to his readers an intensely useful and agreeable chatty volume upon a subject which is of never-failing interest. The hundred and sixty plates are reproduced from excellent photographs of various specimens which he has met with in the course of many country visits to different collectors' houses, and also include several old friends which have done duty in other works on the subject.

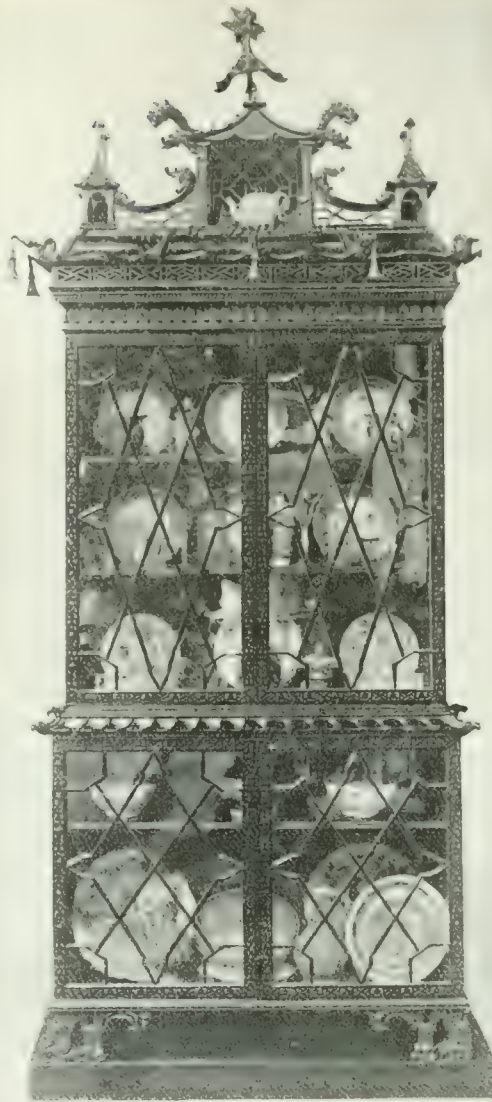
The system of imparting information to his readers which Mr. Robinson has adopted is by means of a series of twenty-five chapters dealing with the chief architects, designers, and makers of furniture, and with the individual peculiarities and idiosyncrasies of the different makers and periods.

The first two chapters carry us from Saxon and late Gothic to the Restoration, and the next three chapters are concerned with Inigo Jones, Wren, and Grinling Gibbons.

The most interesting part of the book, and that which will attract the attention of collectors, is the dissertation on the various pattern books published during the eighteenth century, and his notes upon all kinds of details that must be carefully studied if we are to determine whether a chair or a table should be attributed to this or that maker.

Where information has been taken from the numerous authorities who have preceded him, Mr. Robinson has had the courtesy to acknowledge the source of his knowledge, and such references are much fuller than one generally finds in books of this kind, where the late comer into the field only too

frequently claims as spoils of war, and without acknowledgment, all the fruits of research which have been published. He has also added a bibliography and short notes as to the particular information to be found in each book on the subject.



MAHOGANY CABINET IN THE CHINESE STYLE.





Bell-Metal Mortars

By D. Davison

THE collecting of Bell-Metal Mortars may perhaps be considered rather a deviation from the path of the connoisseur, but as these implements of a bygone age are now becoming rare, some particulars of a collection and also a few sidelights on the history of mortars may be of interest.

The history of the mortar would probably be contemporary with that of the human race, originating doubtless from the hollow in the boulder; a smooth stone, the first modification of the pestle; it would be one of the very earliest implements employed in preparing his food by primitive man.

As soon as we arrive at records, we find the mortar depicted and its uses alluded to. Egypt, that mother of records, as usual bears her testimony to its antiquity. Amongst her ancient stone pictures, carvings of mortars are found, and they are not at all unlike those of comparatively recent date in outline. One of the earliest allusions to mortars met with in literature is in Proverbs xxvii. 22: "Though thou shouldst bray a fool in a mortar among wheat with a pestle, yet will not his foolishness depart from him." The allusion to the wheat bears out the use of the mortar in the preparation of food. Further mention occurs in the Book of the Maccabees, where referring

to the pillage of the temple by Antiochus, this passage occurs: "He took away also the little mortars of gold" (Douay Version, 1 Maccabees i. 23). These golden vessels were probably used in preparing incense or to hold the sacred oil.

From Roman remains on the Continent and in England, mortars, both of stone and earthenware, have been taken, whilst at Colchester a metal mortar, supposed to be Roman, has been found. On the Continent of America, stone mortars, as used by the Indians in grinding their pigments, have been discovered in their most ancient places of burial. Much more evidence to prove the antiquity of the mortar and its universal use could be given, and much could be said on varieties of composition, shape, and varied uses; but it is with mortars made of bell-metal or bronze that I wish to deal. These are now being sought for by collectors, and offer many points of interest. Bell-metal mortars were in very general use from the Middle Ages up to the close of the eighteenth century. Not only were they used in medicine and pharmacy and by the alchemists in their vain search for the philosopher's stone, but they were a necessary adjunct to every household of importance. When it will be remembered that there was no grinding



No. I.



No. II.



No. III.



No. V.

machinery in use but for the grinding of corn and such heavy foodstuffs, that all spices and herbs and such-like things had to be prepared in every household, a mortar will be seen to have been indispensable to the lady of the house, as in her still-room she prepared the essences and spices used in food, and the simples used in medicine. Much value was placed on these mortars; they are mentioned in old inventories, and among ancient records. Wills are to be found in which a mortar is bequeathed as about the equivalent in value to a ring of fine gold.

These domestic mortars, and also those of the apothecaries and alchemists, were made by the bell-founders of the period; hence the name. They possess the varieties of tone exhibited by the bells, and often have as decoration the various private marks and occasionally the name of the bell-founders, thus affording evidence of date of casting when not actually dated.

When one considers the very general use of bell-metal mortars from the 15th to end of 18th century, and also their apparent indestructibility, it seems striking that so few are in existence in the present day. It was no doubt their metal value which caused their destruction as mortars; when they fell into disuse owing to the introduction of grinding machinery, they

almost naturally fell into the hands of the dealers in old metal, who promptly broke them up or disposed of them to the bell-founders for re-casting.

The finest English mortar known, that which formerly belonged to St. Mary's Abbey, York, and which is now in the York Museum, very narrowly escaped destruction in this way. It was actually purchased as old metal for the purpose of re-casting by a Mr. Rudder, a Birmingham bell-founder, in 1811, but the beauty of the mortar and its great antiquity (it was made in 1308) appealed to him, and he kept it from the furnace, and presented it to his friend, Mr. Blount, an eminent Birmingham surgeon and antiquary. After his death it was sold by auction in 1835, and purchased for a considerable sum by Mr. Kenrick, who restored it to its place amongst the Abbey's other remains in York Museum.

Many of the mortars in the possession of English collectors are of Flemish or Dutch make, and date from the 17th century. Some very wealthy collectors of old bronze have mortars of early Italian workmanship, but these are pieces of such beauty and value as to be quite beyond the ordinary collector. A very large proportion of the domestic mortars used in England in the 17th and 18th centuries came from



No. IV.



No. VI.



No. VII.



No. VIII.

abroad—some brought over in ordinary trading and many doubtless annexed by the English soldiers during the period when the Low Countries were the cockpit of Europe. Those Dutch families who settled in England at the time of William of Orange would also bring many mortars with them.

These two classes of mortars, Flemish and English, present well-marked and distinct differences. The former have, as a rule, much more elaborate decoration; an inscription or motto in Latin or Low Dutch is also a very common characteristic. They are not so massively cast, and are as a rule of a lighter colour than English mortars, which latter are generally of a rich antique bronze colour, whilst their decoration is not as pretentious. The bold vigour of lettering or ornament and the elegance of outline make them more attractive.

From my own experience, and by comparing notes with fellow-collectors, I have convinced myself that practically all the antique bell-metal mortars now existing in England were made subsequent to the 15th century. Here and there a mortar of earlier date, such as that of York, may be met with, but such specimens are extremely rare.

Most dated specimens known to me were made between 1600 and 1700. After the 17th century grinding machinery had brought mortars, for domestic purposes, into disuse, whilst marble and iron had replaced bell-metal in the manufacture of mortars of a larger type. The later mortars of bell-metal were very plainly made, and present little attraction to the collector.

Now to describe my collection.

No. i. is the largest mortar I have; it weighs 110 lbs., is 11 in. high, and 14 in.

across the bell. It is curious in that it was cast in two pieces, the iron band being put on in the mould. This accounts largely for the mortar being in such excellent preservation, as the pounding would only affect the bottom section, which is extremely thick. The pestle belonging to this mortar is a very formidable weapon, being about three feet long, of iron, and very heavy. The decoration is distinctive and uncommon. Flowers and capsular fruit on the waist of

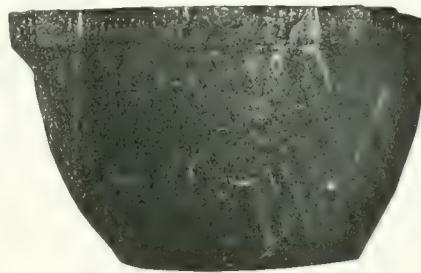
mortar and trefoil round the rim.

No. ii. is one of the finest English mortars I have ever seen; it weighs 80 lbs., is 10 in. high, 12 in. diam., and is in perfect condition. Its most interesting feature is the inscription below the rim, "Phillip Lockton in Abington grocer 1653." It will be noticed that the shape and also the decoration round waist of this mortar are identically the same as those in No. i.

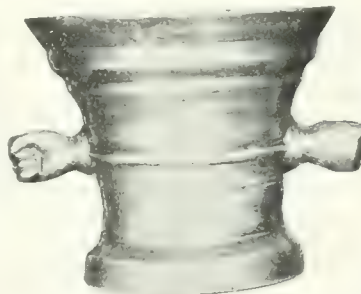
This justifies the conclusion that the two mortars are the work of one founder and of practically the same period. Both were made at the Whitechapel Foundry.

No. iii. is an English mortar, as would be imagined by the decoration, *i.e.*, the well-known crowned bust of Charles II. This too is the equivalent of a date. Several mortars possess this decoration, but handled specimens are rare.

No. iv. is another fine specimen of an English mortar, the first to come into my possession, and the starting of my collection. It is in perfect condition without a chip, it weighs 11 $\frac{3}{4}$ lbs., is 6 in. high, 7 $\frac{1}{2}$ in. across the bell, is of a rich antique bronze green, and dated 1631. On the back there are letters W. W. A., which are probably initials of the founder. There are also curious well defined merchant's marks in the form



No. IX.



No. X.



No. XI.

of thread-like lines between the initial letters.

No. v., also English, is a very massive mortar, although only 5 in. high, and 6½ in. diam.; it weighs 14 lbs., has the beautifully smooth surface of antique hand polished bronze, and the following inscription in quaint lettering below the rim, "Francis Cotton, 1614," each letter on a lozenge-shape casting and the surname and date separated by a fleur-de-lys. This occurrence of the full name, and in No. ii. mortar the town, as well, of the owner of the mortar is most interesting. A few years ago just such another mortar with name and date was met with in Scotland, which, on investigation, was found to have belonged to an ancestor of Lord Rosebery, to whom the mortar was subsequently presented.

No. vi. is a quaintly-shaped English mortar, not dated, but similar decoration has been found on mortars dated about the end of the 16th century. This approximate date may be assumed. The stag's head is a rather frequent ornament on old English mortars. The angular handles are quite a feature of this specimen and are seldom met with.

Nos. vii. and viii. are examples of early English mortars. The Tudor rose crowned, and the fleur-de-lys, are some of the earliest decorations found on 16th century specimens.

No. ix. is not a metal mortar, but is made of slate, very roughly tooled rather than carved; it has four curious solid lip-like projections, and is very early and very rare.

No. x. is of a very light-coloured metal, almost silvery in appearance; it is a good shape, and the peculiar handles, each representing a closed fist, are quaint and unique.

Nos. xi. and xii. are English mortars of conventional shape and decoration.

No. xiii. illustrates a finely cast mortar of rich golden colour. The date 1659 and initials H. W. E. are clearly



No. XII.



No. XIII.



No. XIV.

shewn. The decoration of the Prince of Wales feathers is the most peculiar feature of the mortar, and renders it unique.

No. xiv. is quite the most interesting specimen I possess. This "mortar," or "laver," was dug up in the gravel-pit, which occupies the site of Barnwell Abbey, Cambridgeshire, on November 25th, 1872, by Wm. Linsey, the foreman employed

on the work. It was discovered about five feet below the surface of the ground in the sub-soil, not the gravel, in a place where the earth dips down into the gravel near the Abbey Church. Some of the Abbey walls were then standing, and the gravel-pit was worked up to the very foundations. The discovery

of this ancient vessel on the site of the old Abbey led to search being made to ascertain if any mention of such a vessel could be met with in old records relating to the Abbey, and in the *Inventory of Barnwell Priory*, taken at its dissolution (ex Augmentation Books), was found the following:

"Hereafter followe all such parcelles of implements or household stuffe, ornaments of the Church . . . Sold by us to John Lacey, this the vii. day of October, in the xxx. yeare

of our Sovereigne, Lord King Henry the viii. . . . In the cloister . . . j lytel ould laver of brasse . . . j laver of laye mettel whyche as yette remaineth."

All the other lots have prices against them at which sold, but as this lot in the cloister has no price, probably the words, which as yet remaineth, refer to the lot, and not only to the "laver of laye mettel." Whether or not this is the "lytel ould laver of brasse" I cannot say, but the evident antiquity of the vessel cannot be denied. It is, I should say, of 13th or 14th century, and is in perfect condition; it is most massive, for although only 6 in. high and 7½ in. diam., it weighs just 28 lbs. The two massive



No. XV.



No. XVI.

handles are unique, and the columns which form the decoration are totally unlike anything I have seen on a mortar. The two bronze rings attached to ears cast on the vessel point to the fact that it was originally chained to some portion of the building; whether used as a mortar, or for ecclesiastical purposes, I cannot say, but the place of its discovery, and the inventory of the Abbey together, justify one in assuming that it is one of the two vessels mentioned.

This concludes my English mortars. The following are of Dutch, Flemish, or Spanish origin:

Nos. xv. and xvi. are early Flemish, both originating from the same foundry, that of Peter van den Ghein, of Tournai, a bell founder of considerable repute. No. xv. has no ornament except two bands in relief on waist of mortar, and the following inscription on a band below the rim: Peter Vanden. Ghein ME FECIT MCCCCXXXII. The shape of this mortar is of a much earlier style than No. xvi., but the latter is a much more highly finished specimen both in quality of metal and in decoration. It is a beautiful casting, and the metal is superior in tone to any mortar I have. This mortar is $4\frac{1}{2}$ in. high, $5\frac{1}{2}$ in. across bell, and weighs 6 lbs. The following inscription, in raised Old German letters, occurs below the rim:

Petrus. Van. Den Ghein Me Fecit. MCCCCCLXXXI.

It will be noticed that besides the improvement in

decoration the lapse of fifty years has brought improvement in lettering, the words being separated instead of running together. The ornamental band round waist of mortar is very curious, two griffin-like animals, one on each side of an urn, and a garlanded ram's head alternating. This mortar was formerly in the Pharmacy of Mr. B. W. Priest, in Parliament Street, Westminster, and was given to me by Mr. Priest, when his shop was demolished in the widening

of that thoroughfare.

Nos. xvii.-xxii. are Dutch. No. xvii. is a quaintly-shaped mortar. The decoration is not in high relief, but the lettering of the inscription is very clear and bold:

Cornilis . VRIESEN . LISKEN . S . H . F . A^o 1619 +

The mortar measures $5\frac{3}{8}$ in. high, $5\frac{1}{2}$ in. across top, and weighs 7 lbs.

No. xviii. is a large and beautiful mortar, not dated



No. XVII.



No. XVIII.



No. XIX.

or inscribed, but it conveys the impression of being very early. The high relief decoration round the base is very lovely. The beautiful fish handles, which are a feature of the Dutch mortars, are in this specimen very fine indeed. This mortar is $7\frac{1}{4}$ in. high, 8 in. across top, and weighs 20 lbs. 3 oz.

No. xix. is the oldest of my dated Dutch mortars, the only markings beside the raised lines round waist being the inscription: Anno Dm. MCCCCXXIII.

The words and numerals are separated by conventional figures of roses, a ram's head, a shield, and an animal which appears to be a hare. The handles of this mortar are curious, and of a shape seldom met with in Dutch mortars. It weighs 3 lbs. 5 oz., and measures $5\frac{3}{4}$ in. across top, and 5 in. in height.

No. xx. is a fine Dutch



No. XX.



No. XXI.



No. XXII

mortar of good shape and decoration. The fish handles are seen in this and in No. xxvi. and the decoration is very similar. The inscription on No. xx. is

SOLI DEO GLORIA 1627. In No. xxi. for GODT. VAN AL 1635. This motto, meaning, "Let all praise God," is often found on these Dutch mortars.

No. xxii. is a Dutch mortar with inscription, SOLI DEO GLORIA A 1757. This is interesting, as emphasizing the falling off in shape and decoration from the style of the earlier mortars, which the lapse of one hundred years has brought about.

No. xxiii. illustrates an extremely fine mortar, probably of Spanish or Italian origin. It was probably made for some religious house, as the emblems with which it is so lavishly decorated are of an ecclesiastical nature. It is somewhat larger than is usual in this class of mortar, weighing 8 lbs., and measuring 6 in. diam. and $4\frac{1}{2}$ in. high. It has nine curious projecting wings of a decorative nature. Between each pair of these wings are two embossed emblematical medallions; those below are all of heart shape, containing what appear to be the figures of Madonna and Child beneath the rays, proceeding from top of heart; those above are of the sun alternating with saint-like figures in frames of quaint device. A cabled line of ornament separates the medallions, and also runs round the mortar below the rim, a circular stud-like ornament being over each medallion and pendant. This mortar was described to me as early 15th century. It is evidently old, but is, I should think, later than that. The rim presents



No. XXIII.



No. XXIV.

the appearance of having had an inscription erased.

No. xxiv. is probably of German make, the decoration, four times repeated, being the double

headed eagle crowned, six pinioned wings and six-rayed star. I have a similar mortar without handles.

No. xxv. is a very curious little mortar, which was discovered during the excavating of Preston docks; it is of nice metal, but the face is crude; it is rather sphinx-like in form. I should consider it of French or Spanish make. It is very small, only weighing $2\frac{1}{2}$ lbs.

No. xxvi. is probably a Dutch mortar, curious on account of the decoration of four ornamental panels depicting a grotesque face like that found on old greybeard stone bottles, supposed to be a caricature of Bellarmine.

No. xxvii. is Portuguese, $3\frac{1}{2}$ in. high, $4\frac{1}{2}$ in. across bell, and weighs 4 lbs. The grotesque face and the side ornaments are peculiar to Spanish and Portuguese mortars.

Much of this article has appeared in *The Chemist and Druggist*, and I am indebted to the editor of that journal for his consent to its re-appearance.

My collection is shown at the St. Louis Exhibition, by the request of the Sub-Committee of the Royal Commission.

I must confess to being more of a collector of, than an authority on this subject, but it is one I am keenly interested in, and I should like to compare notes with any fellow collector, and should value any information given me.



No. XXV.



No. XXVI.



No. XXVII.

A Primitive Italian Opera

By W. J. Lawrence

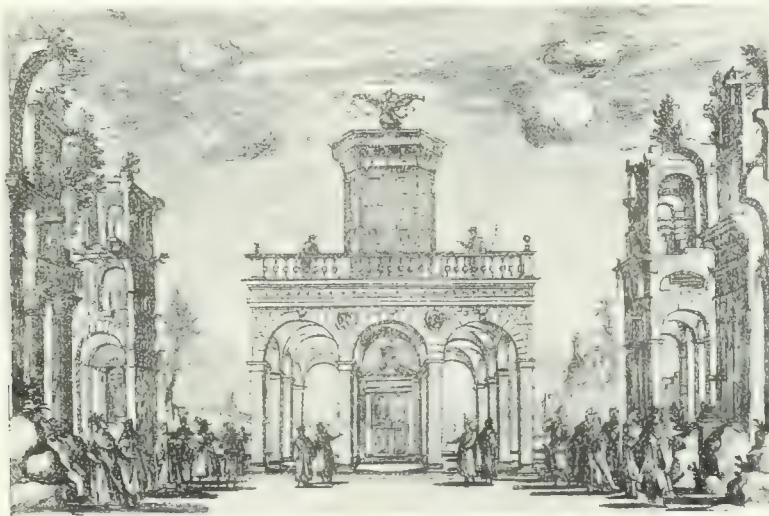
To be "heir of all the ages in the foremost files of time" is not nearly so consolatory as it sounds. The legacy that comes down to a scientific, and therefore sceptical, era, like the present, is fraught with rigorous responsibilities. Tennyson himself was not oblivious of the fact that if ours is the sum total of human truth, ours also is the accumulated mass of human error. Viewing the appalling cooking of accounts in bygone periods, it is no light task to balance the books in these days of unflinching exactitude. Within recent years many wary investigators have racked their brains unavailingly with the hope of determining by what master-stroke of genius Amerigo Vespucci, sometime clerk in the great commercial house of the Medici and subsequently ally of Columbus, bestowed his name upon the vast ocean-laved continents of the West. And yet three hundred years or so ago, Florence complacently settled the point, as it was thought, for good. Yielding to Amerigo's memory the undivided honours of an epoch-marking discovery, she even went so far, in a moment of great civic rejoicing, as to commemorate his achievement in a theatrical representation.

Thanks to the pamphleteer and the etcher, one can conjure up kinetoscopically a vivid series of mental pictures of the prolonged festivities held in Florence in connection with the marriage of the youthful Grand Duke, Cosimo II., to the Archduchess Mary Magdalene of Austria. The ceremony took place on October 29th, 1608, and

for several days afterwards the citizens and distinguished visitors were regaled with a profusion of magnificent entertainments, notable among which was an elaborate naval battle on the Arno. The crowning feature of the celebrations, however, was the production in the ducal palace of the music drama, "*Il Giudizio di Paride*," a colossal work long in preparation, but doomed by its ephemerality to swift oblivion. But that the application would be woefully anachronistic (for the slangy and untechnical phrase, even in its original non-elliptical form, is of much later date), it would convey a more definite impression to the average mind to speak of this production as an opera. The original term for this specialised form was "*dramma per musica*," and Wagner was wise in his generation in recalling it.

Modern music drama had originated in Florence in October, 1600, with the production in the Pitti Palace in celebration of the nuptials of Henry IV., of France, and Marie de Medicis, of the "*Euridice*" of Rinuccini. Regular theatres of any kind were then unknown in Italy, and the native drama had to make what progress it could without the stimulus of public support or critical opinion. As the mere appanage of a Patrician red-letter day, its existence was unhealthy and its position humiliating. For these reasons the music drama, although it dates from 1600, had little real vitality until the uprising of the Venetian opera houses forty years later.

Just as the pearl in the oyster is a disease, so,



L'ALAZZO DELLA FAMIA

SCENE OF THE FIRST INTERMEZZO

too, the modern music drama was in its beginnings the final development of a cancerous growth on the body theatric. In their unquestioning adoration of the antique, the Renaissant Italians had revived the Chorus, whose duties they had at first restricted to the singing of a simple madrigal between the acts. Hence the origin of those disfiguring excrescences, the *intermezzi*. Gradually a series of uncorrelated part-songs were introduced accompanied by pageantry, and then, from an amorphous mass, the interlude began to

was quite overshadowed. With the invention of recitative, all the ingredients of primitive opera—to fall back on that convenient phrase—were ready to hand, and the creation of a new form became imperative; but the transition was insensible, and it was long before complete absorption took place—in other words, primitive music drama was unable to rid itself of the inter-act excrescences. Hence "*Il Giudizio di Paride*" was virtually a pastoral with six *intermezzi*, although the latter term is here, as in many other



PROSPETTIVA DELLA SCENA

SCENE IN WHICH PASSED THE WHOLE FIVE ACTS OF THE PASTORAL PROPER

take artistic shape, and to tell some sort of vague, independent story. The main theme still preserved the unity of place, but owing to the diversity of backgrounds in the *intermezzi* and the taste for spectacle, moveable scenery and elaborate mechanical effects became a necessity. As early as 1540 Aristotile da San Gallo, the great Florentine stage artificer, had adopted a system of revolving prisms whereby he was enabled to change the scene thrice without dropping the curtain. Such was the Italian passion for *intermezzi*, that what was at first trivial and subsidiary became ultimately of paramount importance. The pastoral, or drama proper, whose existence alone justified the theatre,

instances, misleading, as one of the so-called interludes was practically a prologue, and another brought the entertainment to a close. Apart from the natural complexity of the piece (or shall we say aggregation of pieces?), it was woefully lacking in homogeneity. The pastoral proper and the last two *intermezzi* had been written by Michelagnolo Buonarroti, grand nephew of his immortal namesake, and the remaining four *intermezzi* were the work of different writers. There was collaboration of a kind, but no co-ordination. One notes in the interludes curious errors in taste, such as were afterwards followed in France in the *ballets de cour*. Mythological, historical, and

allegorical personages were all mingled in the one scene. The interest and charm of the production lay in its topical allusiveness, and with this the pastoral proper had so little to do that Menestrier, in describing the performance at second hand, contrives to give a very erroneous impression by omitting details of the main theme. Taken as a whole, "*Il Giudizio di Paride*" was about the most elaborate compliment ever paid by a cordon of poets to a newly-wedded pair. No Grub Street hack—inditing his epistle dedicatory—was ever half so lavish in hyperbole as this quintet.

With the rising of the curtain on the first

With the return of the heroes to Heaven the Palace disappeared, leaving Fame behind seated on a cloud. Then the goddess sang of the rich rewards that awaited the doer of mighty deeds in another sphere, and the prologue ended. Swift on its heels, without any falling of the curtain (for the scenic system had long permitted of visual transformations), came the opening act of the pastoral—a simple rendering of the old story of the Judgement of Paris. In this, the main theme, the unity of place was strictly preserved, every one of the five acts taking place in the same bosky environment. It was only in the



ASTREA INTERMEDIO SECONDO

intermedio, the audience beheld the Palace of Fame—a gloriously translucent edifice surmounted by a tower. The scenery, it should be noted, had been provided by Giulio Parigi, the mentor of Callot. Fame, arrayed in a robe all covered with eyes, ears, and tongues, and carrying her silver trumpet, appeared above. Bursting into song, she told how hers was the happiness to show to the newly-wedded couple a vision of the noble phalanx of bygone heroes in whose veins once ran the blood of Austria and of the Medici. She sang of their glory as they appeared, and then the mimic ancestors of Duke Cosimo and his bride gave lyric expression to their egotism. The deeds they had done were as nothing to those which would be effected by the long line of demigods that should spring from the new alliance.

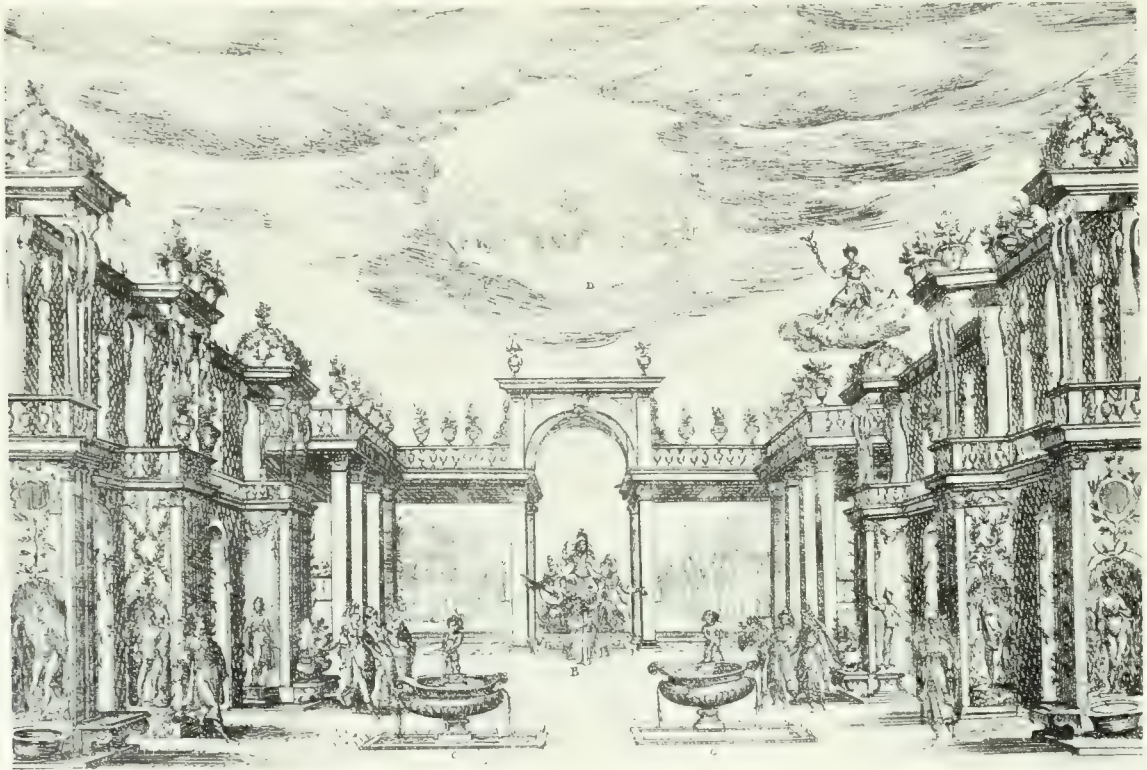
intermezzi that variety of scene was permitted. Advantage may perhaps be taken of this halting place in our narrative to point out that the contemporary etchings of the various intermezzi—herewith reproduced—so far from depicting a photographed moment, are really composite pictures, and aim at presenting all the various mechanical effects—such as opening and descending clouds, aerial flights and apotheoses, seen throughout the interlude. Making due allowance for this peculiarity, they are mutely eloquent of the surprising degree of excellence to which stage mechanism and the art of scenic illusion had been brought in Italy at the dawn of the seventeenth century.

With the close of the first act of the pastoral, a swift alteration of the back scene led up to the

second interlude. In the distance was seen Florence, and on the foreground a grotto, with Father Arno leaning on his urn; beside him was a crowned lion holding a fleur de lis, the emblem of the state, and near at hand stood his attendant nymphs. Amid the melodious strains of an unseen chorus, a cloud descended bearing Florence's especial divinity—the goddess Flora, who hinted in song to Arno and his train of glad tidings. No sooner had the cloud disappeared, after leaving its charming freight on terra firma, than the

After the second act of the pastoral came the third intermezzo, "The Garden of Calypso," showing one of those formal devices of the later renaissance which were icily regular in their architecture and splendidly null in their greenery. As one looks at the etching of the scene one recalls Pope's lines:—

"No pleasing intricacies intervene,
No artful wildness to perplex the scene;
Grove nods to grove, each alley has a brother,
And half the platform just reflects the other."



GIARDINO DI CALIPSO

SCENE OF THE THIRD INTERMEDIO

heavens were rent with lightning, and another cloud loomed in sight; this, suddenly opening, revealed to the astonished audience the goddess Astrea, seated on an eagle, and surrounded by a bevy of gracefully grouped maidens personifying Innocence, Purity, Simplicity, Moderation, Felicity, and the Golden Age. Astrea on her part predicted for the newly-wedded pair an unceasing supply of happiness and good fortune, and then her attendants encircled the eagle with a device bearing the Medecan arms, explaining the act by the prophecy that this particular conjunction would lead to the discovery of new worlds.

Another slice of the pastoral, and then, with the dawn of the fourth interlude, the audience found themselves transported to the shores of Brazil. After feasting their eyes on the parrots and the palm trees, the strange birds and weird animals that were characteristic of this scene, they saw with astonishment a large vessel coming towards the shore, with a Lion at the prow and the Florentine fleur de lis decorating the sails. Seated on the poop was Amerigo Vespucci, astrolabe in hand. His crew personified Hope, Courage, and Power. Just as the vessel reached the shore, the chariot of Tranquillity emerged from the other side of the stage. This had the aspect of a towering

and shapely rock, and was drawn through the waters by Tritons and sea-monsters. Seated on the apex was Tranquillity—arrayed divinely in blue and with a nest of halcyons by way of head-dress. The Furious Winds were chained to her car, and a group of little Zephyrs hovered around and beat the air softly with their wings while the goddess sang a *mâdrigal*. Then the heavens opened, exposing to view Immortality, seated on a globe in a garment of stars, and having as attendants Apollo and the Sacred Nine, as well

to convey it to his doughty henchman Cosimo II., every one fairly gasped. The greater the improbability the more delicate the compliment—and the Grand Duke was such a palpable weakling! Beyond the fact that the final intermezzo of "The Temple of Peace" outdid all previous outdoings in the way of flying effects and aerial groupings, and culminated in a grand allegorical ballet, it boots not to indulge in further description. But as typifying the influence the early seventeenth century intermezzi swiftly exercised



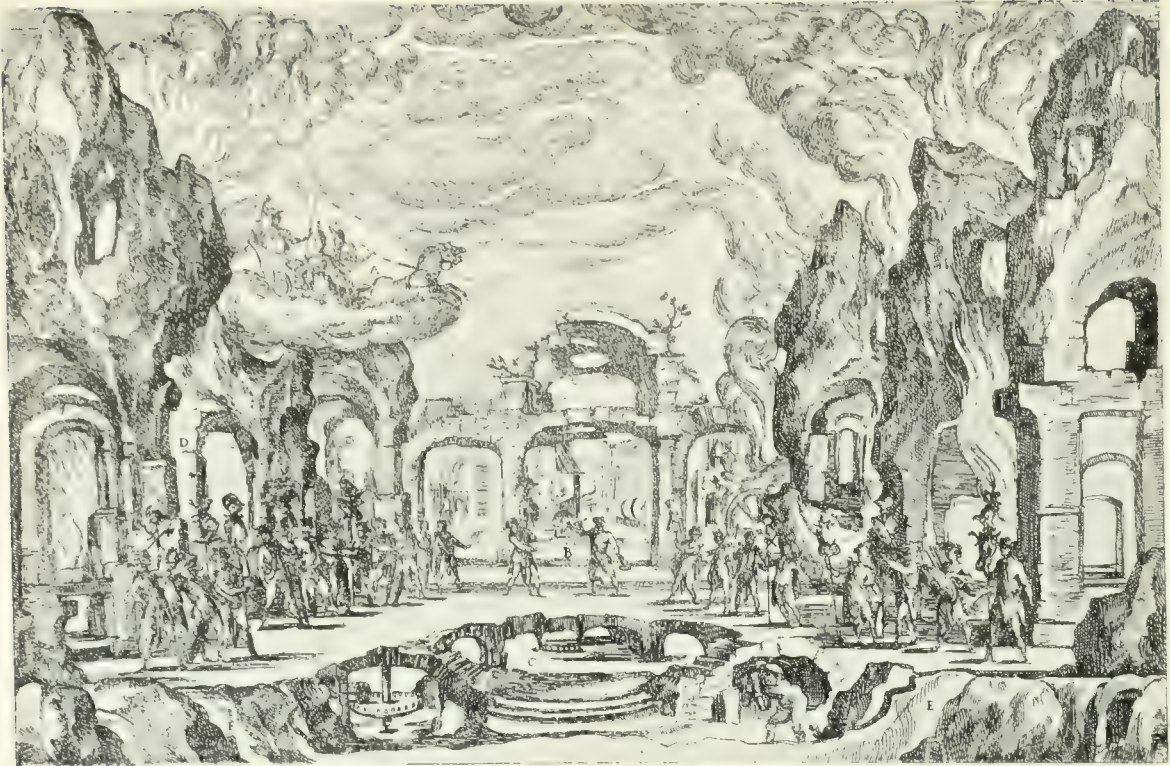
NAVE DI AMERIGO VESPUCCI

SCENE OF THE FIFTH INTERMEDIO

as Homer, Pindar, Virgil, Horace, Dante, and Petrarch.

The succeeding intermezzo, with its lurid flames and dense smoke, had somewhat the aspect of a mild inferno, but it represented nothing more terrible than Vulcan's smithy. Doubtless the audience wondered what subtle compliment to the house of Medici could be evolved from such surroundings, and awaited developments with some curiosity. Even when Mars appeared in the air seated in a chariot drawn by two bay horses, and having Victory and Glory as attendants, the solution of the riddle failed to suggest itself; but there had been a good deal of banging and clanging and anvil-ringing down below, and when Vulcan came forward with a brand new suit of armour, and requested Mars to be good enough

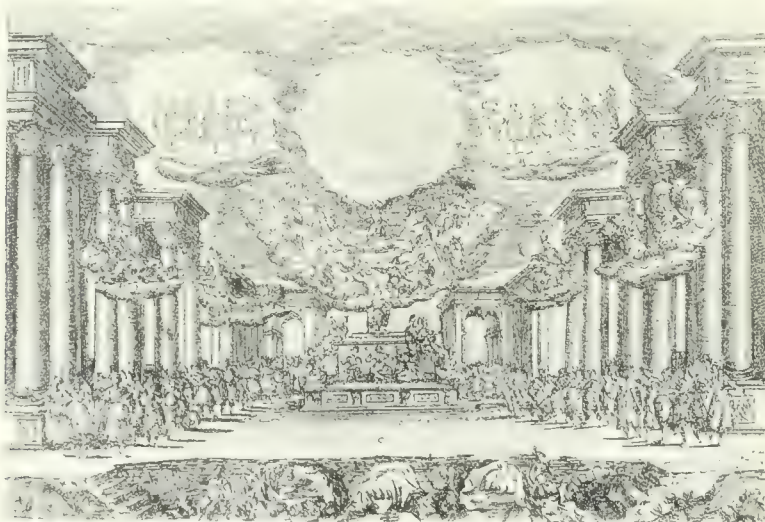
on the French *ballet de cour* and the English masque, it may be pointed out that a remarkable scenic effect in the final section of "Il Giudizio di Paride" can be definitely traced in its journey across Europe. By reference to the etching of "The Temple of Peace" it will be seen that as this prolonged epithalamium drew to a close, two clouds appeared, each bearing half-a-dozen personages, who managed—despite the loftiness of their altitude and the narrowness of their space, to go through some sort of dance. This perilous feat was emulated in a French ballet performed on March 19th, 1615, in honour of the marriage of the King of Spain. Later on the device crossed the Channel, and formed the crowning feature of the anonymous Whitehall masque of "Luminalia," given in 1638.



INTERMEDIO QUINTO DI VULCANO

So great was the vogue and so powerful the attractions of these over-shadowing intermezzi, that they were only got rid of finally by absorption. For this reason when, with the opening of the Venetian opera houses towards the middle of the seventeenth century, the Italian music drama

grew more homogeneous and came to give lyric exposition of a single theme, it had become imbued with the mythological tone and typical incongruities of the old interludes, and had taken over as invaluable assets all their magical scenic transformations and flying effects.



IL FINTO PAZZO SCENE OF THE SIXTH INTERMEDIO, WHICH BROUGHT THE PERFORMANCE TO A CLOSE



HER ROYAL HIGHNESS PRINCESS AMELIA

By Chesman

After Sir W. Beechey

Pottery and Porcelain

The Chérémèteff Sèvres Porcelain

THE collection of old Sèvres porcelain, which is now to be seen at Mr. Asher Wertheimer's galleries in New Bond Street, is remarkable both for quality and quantity.

It is probably only those that have some experience of collecting china who are aware of the extreme difficulty of finding important specimens of old Sèvres, genuine in every particular—paste, gilding, decoration.

One may find a plate, a cup and saucer, or some small *cabaret*, perhaps here and there a pair of *sceaux*, but it is no exaggeration to state that with such exceptions as the Jones Bequest in the Victoria and Albert Museum, the Wallace Collection, Windsor Castle, and a few of our wealthy families' private possessions, there does not exist in London or Paris, the two great markets of the world for art objects, such an accumulation of genuine old Sèvres china as

the five hundred and twenty-five specimens which are now on view in a Bond Street Gallery.

The principal reason for this scarcity is the fact that, except for a short period of its career, the Sèvres manufactory did not sell its productions, but each specimen or service was especially designed and made either for the King's use or for presentation to some brother monarch, a Court favourite, or the Ambassador of some friendly nation whom he desired to honour and reward.

The old Russian family of Chérémèteff was at the zenith of its power and influence in the time of the Empress Catherine II., for whom a beautiful dessert service was made at Sèvres at a cost at the time of £13,500, the present value of which would probably be multiplied by ten, a single plate realizing nearly £200 when offered for sale.



TURQUOISE BLUE BASKET OF OVAL FORM, THE SIDES DEPRESSED IN THE CENTRE
Painted by Fourné, Gilding by Le Guay. Date, 1770. Height, 8½ in.; Width, 16½ in.



ONE OF NINETY-SEVEN PLATES OF A STATE SERVICE Painted by Boulanger, Dutanville, Sève (ainé), L'indart, Bourc, Merault Maqueret, Pierre, Castel, Hunij Falot and Bar, Cornaille, Viellard, etc. The gilding by Chénou, sen., Prévost, Le Guay. Bearing dates 1786 and 1787.

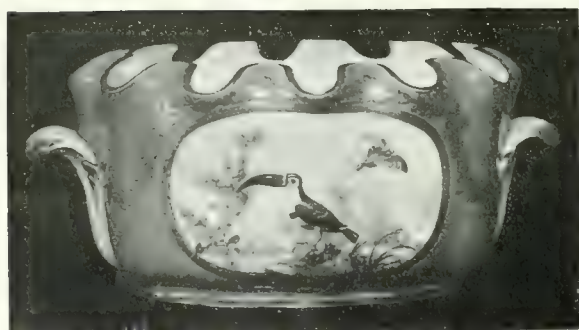


ONE OF NINETEEN PLATES OF A STATE SERVICE Painted by Monde, Sève, Pierre, Chapuis (ainé), Evans, etc. Date 1767.



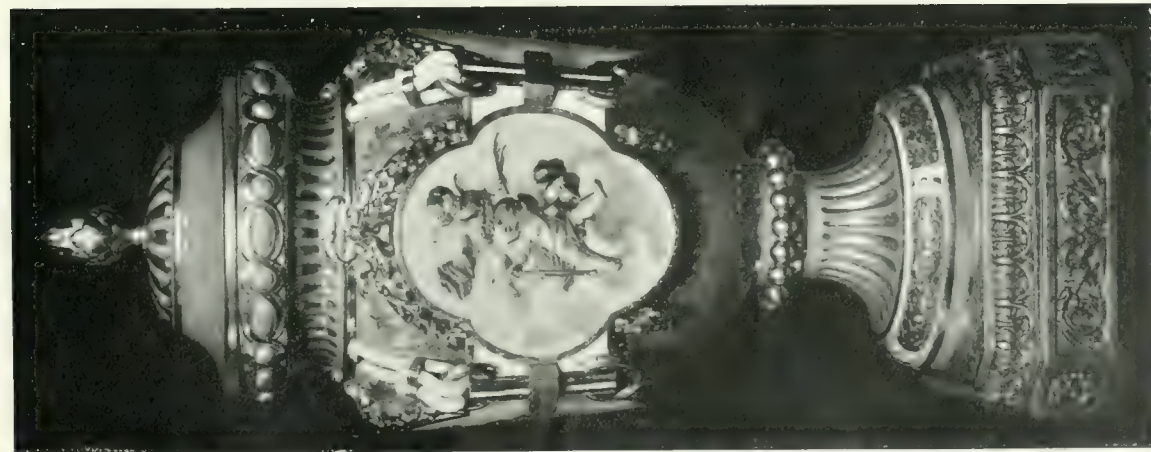
BOWL FROM A STATE SERVICE

13½ in. diam.

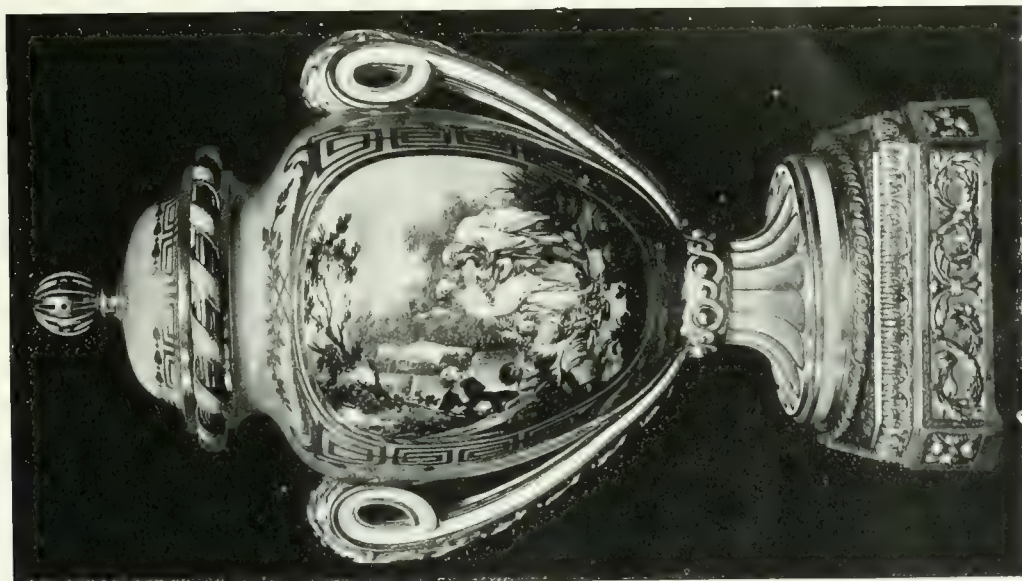


A PAIR OF OVAL VERRIÈRES WITH SCROLL FOLIAGE HANDLES From same service as the above

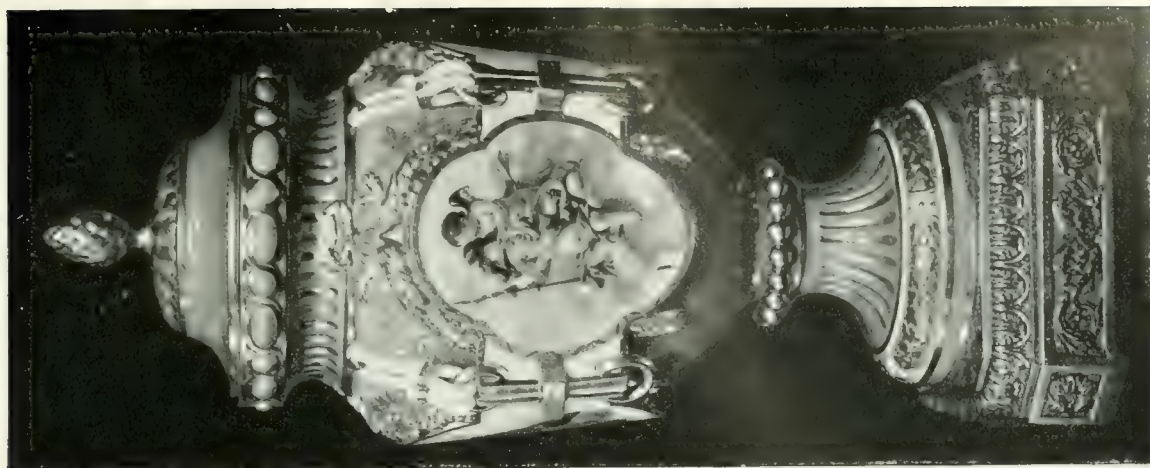
9½ in. diam.



GARNITURE, consisting of three vases with covers. Brilliant turquoise ground richly decorated with gold and enameled with panels finely painted in enamel. The central vase 10½ in. high, the others 14½ in. high.



Painted by Doin. Date 1764.



The Connoisseur

Members of this family held high office in the Army, Navy, and Diplomatic service, and in all probability it was to these latter, who were either Ambassadors to

Every collector of china knows that the best period of the Sèvres manufactory was from the year 1753, when King Louis XV. first took an active and



HEXAPOD DISH FROM STATE SERVICE 11 IN. DIAM.

the Court of France or sent thither on special missions, that the two great State services of Sèvres china and the other important specimens were presented.

pecuniary interest in its welfare, until a short time before the great Revolution, when the manufacture of a more serviceable but infinitely less delicate and



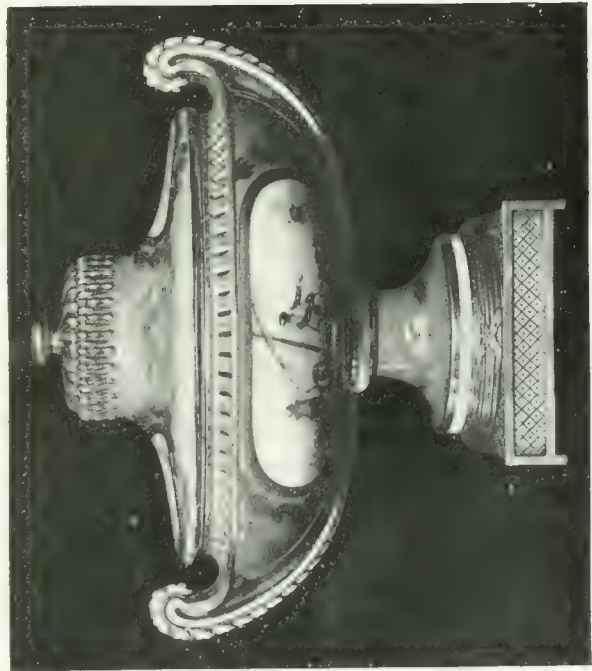
CIRCULAR-SHAPED TUREEN AND COVER FROM SAME SERVICE AS ABOVE 10½ IN. HIGH



A CYLINDRICAL ICE PAIL, WITH COVER
Date, 1768 7 in. diam.



A QUATREFOIL-SHAPED OVAL TRAY
Date, 1753 11½ in. diam.



A PERFUME BURNER Painted by Maria; Gilding by P. G. G. G.
Date, 1780 Hgt., 9½ in.



A TEACUP AND SAUCER Similar to above Bearing date 1753

artistic "hard paste" had succeeded the beautiful *maître*, and it is this period of the factory which is represented by the five hundred and twenty-five specimens of the Chermineff collection.

Two charming specimens, Nos. 510, 511, bear the date letter A between the interlaced L, indicating the year 1753, and several pieces of one of the great State services are dated 1786, 1787, 1788.

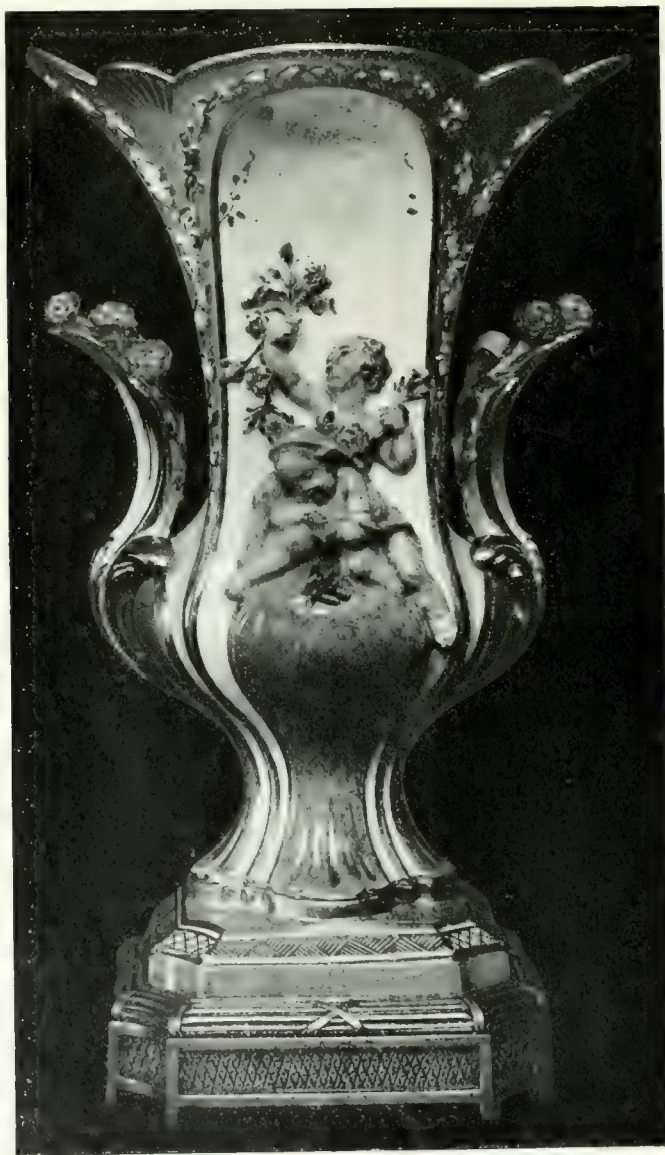
Besides these two magnificent services and many independent specimens of great beauty, there are five examples which must at once arrest the attention of the connoisseur.

These are the garniture of three beautiful vases, of turquoise ground colour, with fine gilding and paintings by Dodin, the same artist who decorated part of

the fine service at Windsor Castle, and also a vase at Buckingham Palace. In mere money value this garniture is worth about £25,000.

Less important in point of size, but even more interesting, is a pair of tulip shaped vases with panels at the sides, having infant satyrs modelled in very high relief. Figure work was so seldom done at Sèvres that these vases will doubtless be eagerly desired by wealthy collectors, if Mr. Wertheimer decides to sell the collection separately.

Our photographic reproductions will give the reader an idea of form and decoration, but only a cultivated taste can appreciate the beauty of colour and delicacy of material which the remarkable exhibit of old Sèvres affords the collector an opportunity of seeing.



TULIP-SHAPED VASE WITH RELIEF DECORATION



Scarabs

By Philip Whiteway

(Illustrated by R. H. Ernest Hill, A.R.I.B.A.)

COLLECTORS of antiques often possess some of these small model beetles—which, unlike mummies and monoliths, can be easily housed in the restricted cabinet of the average amateur.

In the classification and arrangement of his scarabs, the connoisseur is at a disadvantage, unless he happens to be an Egyptologist and the owner of an archaeological library. This is due to the fact that no concise illustrated article on the subject has yet appeared in any journal devoted to the interests of collectors. In the course of this brief paper we attempt to supply the virtuoso with information which may aid him in the study and arrangement of his specimens.

The scarab was a religious emblem hardly less revered by the Egyptians than the cross by Christians.

The usual form of this amulet is rather oval in shape, the upper part being carved into the similitude of a beetle, the lower one flat and engraved with hieroglyphics.

The prototype of the scarab was the *scarabæus sacer*, a beetle which is plentiful in Egypt. It appealed to the religious sense of the Egyptians, from the fact that it lays its eggs in matter which it rolls into the shape of a ball, and then buries it in rubbish. The eggs are eventually hatched with the aid of natural caloric. This process was looked upon as symbolising Death, Resurrection, and Immortality. The insect was sacred to *Khepera*, the Creator of all things.

The first known scarabs were cut out of soft stone such as steatite (soap-stone), and it is thought that they were uninscribed. In later years harder

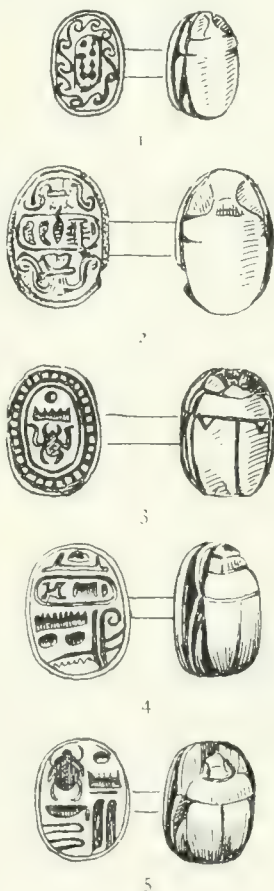
materials were employed, such as amethyst, lazuli, jade, cornelian, jasper, crystal, granite, etc. Gold and silver scarabs are known to exist. The vast majority, however, of these amulets are made of faience, glazed blue or green, some being of a most beautiful ultra marine hue. All the latter are, we believe, derived from the Thebaid.

Scarabs are discovered in large numbers in both Upper and Lower Egypt. The greater part are found in tombs, usually in the sarcophagus itself. The richest sites for the scarab hunter are probably Bubastis, Memphis, Ekhmeen, and Thebes, the latter being the most prolific in results.

We have observed that there is a distinct difference in the scarabs derived from the two divisions of Egypt. Those from the south are generally richer in colour and glaze; those from Memphis and Bubastis, Fanis and Naucratis, are usually of a dirty white steatite, or pale green glazed faience.

The handling of many hundreds of scarabs has convinced us that they can in most cases be dated with a fair amount of certainty, as the types found in tombs of which the dates are well authenticated are always similar in technique to those scarabs found in other undisturbed tombs of the same period. For instance, all the scarabs discovered with XIIth dynasty interments bear a family resemblance to the specimen we illustrate of that era (No. xvi.).

The hieroglyphics on the earlier scarabs are cut as if by an engraver of gems (No. vi.), after the XVIIIth dynasty the art displayed is feeble,





6

7

seen a reversion to a simpler and better style.

The latest scarab beetles almost lose their scaraboid form, which is best seen in examples dating from the

fingers of the dead. Others, usually of green basalt, were placed on the breast of the mummy (No. xxviii.). A third

variety was placed in the cavity from which the heart had been removed in the embalming process. As a rule they are large in size and have a portion of



8



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11



12

XVIIIth dynasty, when the legs of the insect are deeply cut, and its shape well defined (No. v.).

From the end of the XXVth dynasty onwards, the scarabs become mere ovals, with scarcely any indication of insect shape.

One group of scarabs, which remained in vogue for close on two thousand years, is worthy of special mention. We refer to that class which has the inscription within a scroll, which is sometimes prettily interlaced (for an early example see No. i., and for a late specimen No. xvii.). This border was introduced during the XIIth dynasty, and it remained in use, with slight modifications, until the XVIIIth dynasty. In this spiral pattern we trace a close analogy with the "wave pattern" of the earliest Greek vases, a design suggested to the Hellenic draughtsman, so it is thought, by the crest of a breaking wave. Did the Egyptian artist derive the idea from some Ægean vase? That this comparison is not far fetched may be seen from the fact that quantities of scarabs have been found in the lowest strata at Ialysos in Crete, at Kamiros in Rhodes, and other primitive sites—which prove the existence of an early trade between the Greek world and Egypt, as early as 2,500 or 3,000 years B.C.

For convenience we will divide scarabs into two groups—funereal, and scarabs worn for ornament. Small amulets of the former class were set in rings and placed on the



13



14

the Egyptian Bible—the "Book of the Dead"—the "Chapter of the Heart," engraved on them.

Scarabs worn for ornament are very numerous, and we can easily conceive that the early custom of placing these amulets on the dead was soon imitated by the living; more especially as Khepera, the Creator, was the God of the quick as well as of those who had made the last sad journey to the sunset shore of the Nile.

During life the Egyptians wore their scarabs as rings and on necklaces, and at death they were buried with their owners.

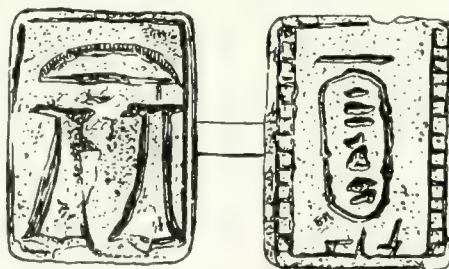
Very frequently when the mummy of a great personage is unrolled, scarabs bearing the deceased man's name and titles are found wrapped up in the cere cloth.

Scarabs were also used as seals; the royal ones figured in this paper—excepting those of Thotmes III.—were doubtless employed for this purpose.

Some collections include large scarabs of Amenhotep III., which commemorate his lion hunt in Asia between the first and tenth year of his reign.

Royal scarabs may readily be recognised from the fact that the king's name is inscribed on them in a

cartouche or oval. In some cases the monarch's name occupies the entire surface (No. xiv.), in others it is accompanied by an inscription (No. vii.). In some cases, no doubt, royal scarabs were the actual seals of the sovereign and his



15

250



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18

officers of state. They were also placed with foundation deposits in buildings erected by the king whose name is inscribed on them.

In other cases, Thotmes III. for example, the name was reduplicated as a charm from generation to generation.

The earliest scarab to which a date can be attached is one of King Neb-ka-ra, the first king of the Third Dynasty, who reigned about 4300 B.C.

The latest scarabs were made somewhere about the beginning of the Christian era.

NOTES ON THE ILLUSTRATIONS.

1. Sebek-hotep III. Glazed steatite. XIIIth Dynasty. 2400 B.C. Unique.
2. Uncertain Royal. Middle Empire. Steatite. After 3000 B.C.
3. Tahutimes III. Green faience. 1503-1449 B.C. XVIIIth Dynasty.
4. Tahutimes III. Steatite. 1503-1449 B.C. XVIIIth Dynasty.
5. Tahutimes III. Steatite. 1503-1449 B.C. XVIIIth Dynasty.
6. Tahutimes III. Green glazed steatite. 1503-1449 B.C. XVIIIth Dynasty.
7. Queen Hatshepsut. Glazed steatite. 1516-1481 B.C. XVIIIth Dynasty.
8. Amenhotep III. and Queen Tyi. Green faience cylinder. 1414-1379 B.C. XVIIIth Dynasty.



9

9. Akhenaten (Amenhotep IV.). Steatite. 1383-1365 B.C. XVIIIth Dynasty.

10. Horemheb. Glazed steatite. 1332-1328 B.C. XVIIIth Dynasty.

11. Ramesses I. Green faience. 1328-1327 B.C. XIXth Dynasty.

12. Ramesses II. Green faience. 1275-1208 B.C. XIXth Dynasty.

13. Shabaka. Steatite. About 665-652 B.C. XXVth Dynasty.

14. Psamtik I. Glazed steatite. 666-612 B.C. XXVIth Dynasty.

15. Uncertain Royal. Faience. New Empire.



22



21

PRIVATE SCARABS.

16. XIIth Dynasty. Glazed steatite.
17. Nefer-ka. XIIIth - XVIth Dynasty. Glazed steatite.
18. Hera-hes-tet. XIIIth XVIth Dynasty. Ivory.
19. Hes-Heru-ti. XVIIIth Dynasty. Glazed steatite.
20. XVIIIth Dynasty. Steatite.
21. XVIIIth-XIXth Dynasty. Steatite.
22. XXVIth Dynasty. Steatite.
23. XXVIth-XXXth Dynasty. Steatite.
24. Ditto ditto ditto
25. XXVIth Dynasty. Lapis lazuli.
26. Ditto Steatite.
27. XXXth Dynasty. Faience.
28. About XXVIth Dynasty. Faience and stone.

(The above-mentioned scarabs are in the collection of the writer of this article.)



23



24



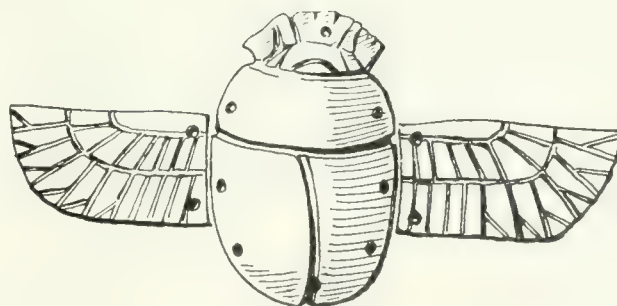
25



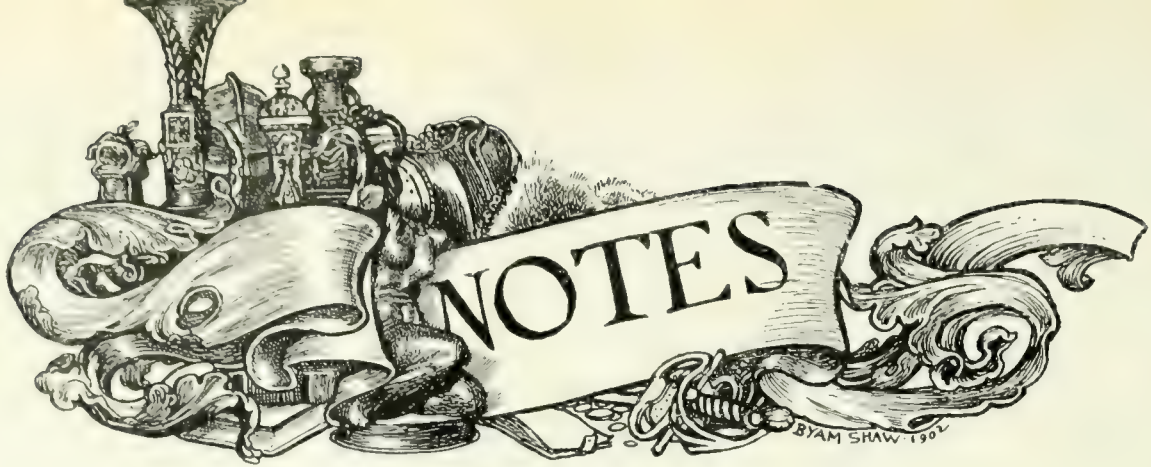
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Quite recently the Museum of the Thermæ of Diocletian has been enriched by the marvellous bronzes from the ships sunk in the Lake of Nemi, and this fact has assumed the importance of a veritable national event in Rome, where the public have crowded to admire these remains of imperial splendour and power. The story of the attempts made to recover the sumptuous galleys, of which these bronzes formed part, is most curious and interesting. Ever since the obscure days of the middle ages there has been a tradition among the inhabitants of Nemi and its neighbourhood that a large ship of the emperors was sunk in the lake, and already in the fifteenth century the writer, Flavio Biondi of Forlì, mentions

were placed machines with very long cords and hooks. Good swimmers from Genoa dived into the lake and, having reached the bottom, affirmed the existence of two ships and fixed the hooks to their rotten keels. But the attempt failed, and only a piece of one of the prows was recovered.

About a century later, in 1535, the famous Bolognese architect, Francesco de Marchi, made further personal investigations, using a diving apparatus which, though of a primitive nature, enabled him to work under water for one or two hours. This apparatus had been invented by a certain maestro Guglielmo Lorenese, who by its use had been able to recover the cannon of a galley foundered near Civita Vecchia, and was one of the first attempts of the kind. De Marchi



MEDUSA HEAD FROM CALIGULA'S SHIP

particulars of the explorations made in 1446 under the direction of Leon Battista Alberti, at the expense of Cardinal Colonna. A lot of empty barrels were tied together so as to form floating bridges, upon which

made several descents, which he described in his book *Della Architettura Militare*, but had no better luck than Alberti, and only recovered a piece of enamel from the lower deck of a boat. With a more perfect



FOX HUNTING: "THE FIRST OVER."
FROM AN ORIGINAL UNPUBLISHED DRAWING

apparatus, the Roman Annesio Fusconi attempted once more in 1827 to raise the ships which were believed to have belonged to Tiberius. This time numerous terra-cotta tubes were brought to the light, besides pieces of porphyry and serpentine pavement, capitals, pieces of metal work, and very long beams, which, it was said, were acquired for the Vatican Library. But in spite of all researches, no trace of these objects is to be discovered.

Nothing was done since 1827 until our own days, when, by permission of the Italian Government, a private citizen took up once more the researches which resulted in the recovery of the bronzes which are now in the Archaeological Museum of the *Thermæ of Diocletian*. Magnificent bronze animals' heads holding in their mouths the rings for the ropes,



BRONZE RELIEF HAND FROM CALIGULA'S SHIP

and now acquired by the Italian Government.

All these pieces help to give an idea of the sumptuous luxury of these ships, in which the explorers also saw some statues and other ornaments that could not yet be removed. Built by Caligula, as appears from the inscriptions stamped on the lead tubes brought to the light, they were paved like palaces with precious marble. Every hidden corner of these extraordinary constructions, made to delight the wild fancy of the cruel Emperor, was adorned with chapels, fountains, artistic bronzes, porticoes, and jutties.



BEAM HEAD FROM CALIGULA'S SHIP

column heads and supports for the galleries at the sides of the Roman ships, a marvellous Medusa head which decorated the end of a rectangular beam, a bronze chain-wale belonging to the prows, a most beautiful railing that may have served as parapet for the galleries, capitals and small columns of bronze, a copper gargoye, pieces of glass paste and lead tubes, a relief representing a forearm and hand—these objects represent the treasure recovered by the divers from the bottom of the lake,



BRONZE LION'S HEAD FROM CALIGULA'S SHIP

ANDREW MARVELL, the subject of one of our colour plates in this number, was born at Winestead in Holderness, Yorks., in 1621. Educated at Hull Grammar School, of which his father was master, he matriculated at Cambridge in 1633, and obtained his B.A. five years later. Whilst at college he contributed to the *Musa Cantabrigiensis*, and on the sudden death of his father in 1640 he travelled abroad, returning in 1646. He was then engaged as tutor to Mary, the daughter of Lord Fairfax, during which period he wrote *Poems of the Country*, of which Charles Lamb wrote in such high praise. Introduced to Milton by Fairfax in 1652, and failing to obtain a Government appointment, he accepted the position of tutor to Cromwell's ward, William Dutton. Chiefly owing to his knowledge of foreign languages he was eventually appointed assistant to John Milton in the Latin secretaryship, only holding the post however for one year. A strong partisan of Cromwell, though his belief in the monarchical theory, as shown by his well-known line, "'Tis godlike good to save a fallen king," remained unshaken, he entered Parliament as member for Hull during the time of Richard Cromwell, continuing to hold his seat at the Restoration, receiving the authorised 6s. 8d. a day while Parliament sat. He was one of the first to recognise the genius of his friend Milton's *magnum opus*, *Paradise Lost*.

As a political satirist and in the House he was so antagonistic to the Government of Charles II. that an attempt was made to buy his adherence, which, to Marvell's credit, proved unsuccessful. He died suddenly in 1678, rumour being current that he had been poisoned by one of his many enemies, and was buried in the church of St. Giles-in-the-Fields.

His reputation as a political pamphleteer is high, but his chief fame is as a satirist. His personal appearance can be judged from the plate given in the present number, and from Aubrey's description. "He was of a middling stature, pretty strong set, roundish faced, cherry cheeked, hazel eyed, brown haired. In his conversation he was modest, and of very few words." Several lives of Marvell have been written, one of the best being by J. Dove, published in 1832.

THE picture of Miss Murray, of which a full page illustration is given, is one of Sir Thomas Lawrence's last works. It was first exhibited in 1830, being included in the collection of the artist's works which was gathered together in the British Institution after his death, and has since

then been shown in the "Fair Children" Exhibition of the Grafton Gallery in 1895.

It was included in the selection of the fifty "Choicest Works" of Sir Thomas Lawrence, P.R.A., published by Messrs. Graves between 1835 and 1846, the subject being then engraved by George H. Phillips in 1839, and it was also engraved by G. T. Doo, R.A. in 1834.

It has always been considered as among the most successful of Lawrence's deservedly admired pictures of childhood, and the delightful manner in which the charming little maiden is portrayed will cause most people to coincide in this opinion. A captious critic might point out that in this as in other of the artist's pictures of children he has made his sitter a little too precocious for her age, as she could not have been over four at the time the canvas was painted. Miss Murray was born in 1826 and was the daughter of General Sir George Murray, a distinguished officer and politician; she subsequently married Captain Boyce, her father's aide-de-camp.

WE reproduce as a colour plate in this number the fourth of the interesting series of unpublished original drawings by Henry Alken.

Colour Plate by Henry Alken Henry Alken was said to have been originally huntsman, stud groom, or trainer, to that famous sportsman the

Duke of Beaufort. His earliest productions were published under the signature Ben Tallyho, but in 1816 he issued with his name "The Beauties and Defects of the Horse." From this date he produced many sets of etchings of sporting subjects, mostly coloured, and frequently of a humorous character, the chief of which was the National Sports of Great Britain, with 50 coloured plates, which appeared in 1821. He also illustrated the works of Apperley, Surtees, and others.

His fertility was amazing, but much of the work of his sons, one of whom was named Henry, is attributed to his pencil. His work is remarkable for its freedom of handling and for the happy choice of subject, which rendered it very popular in his day.

AN interesting loan and art exhibition is to be held at Marske-by-the-Sea during August, consisting of art objects lent by residents in the neighbourhood. The exhibition, which is under the patronage of the Marquess of Zetland, will include old prints, coins, medals, pewter, and objects of local interest, and it is intended that a series of "lecturettes" will be given during the course of the exhibition.

THE fame of Nicola da Guardiagrele, the charming Abruzzese goldsmith, has of late been considerably en-

**A Sculpture
By Nicola da
Guardiagrele**

hanced. The numerous processional crosses left by him in the obscure churches of the Abruzzi are generally known, as is also his wonderful silver altar of Teramo Cathedral, but nobody would have expected to find in the recent Chieti Exhibition a picture painted and signed by the goldsmith of Guardiagrele. Now Nicola reveals himself as well as a

sculptor in the beautiful stone *Annunciation*, of which only a faint idea can be given by the photograph here reproduced. Having been taken from an old convent, this *Annunciation* was found in the gallery of an important Roman art dealer, and was sequestered by the Italian Government. The beautiful figure of the almost child-like Virgin is treated with exquisitely delicate sentiment. With her head gently inclined, she seems to tremble with joy and fear at the revelation of the great mission announced to her by the Archangel Gabriel. As in the reliefs of the Teramo altar, Nicola da Guardiagrele proves himself in this work completely under the influence of Tuscan art, but does not reproduce the forms of Ghiberti, but rather seems to have drawn his inspiration from the examples of other Florentine sculptors of the early fifteenth century. But in this imitation the Abruzzese artist did not renounce his own individuality, and reproduced the type of the women of his own district, investing the whole group with an absolutely rustic ingenuousness. The beautiful sculpture, which was discovered by Corrado Ricci, will soon be added to the National Museum of Florence.

THE illustration represents a brooch



THE ANNUNCIATION

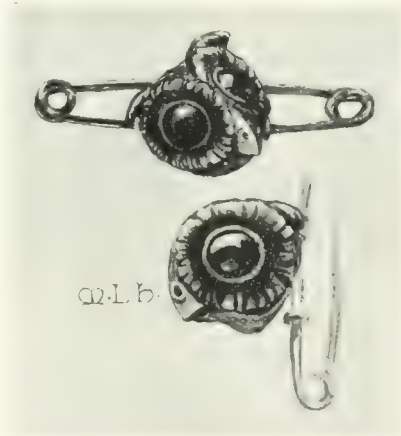
BY NICOLA DA GUARDIAGRELE

made from a poison-box, dating from the times of the Medici. The owl's head, which is of oxidised silver, with a gold beak and ruby eyes, was mounted on a pin, and the whole of the upper part of the head, including beak and eye circles, formed the lid of the box, the hinge being behind the ears. Inside the head tiny gold letters are let into the silver (a feat in itself which makes one remember that the Florentine jewellers of the period were the finest in the world), forming the words "*Eterna fede.*"

THE colour plate in the present number of *H.R.H. Princess Amelia*, by Cheeseman, after Sir W. Beechey, represents that unfortunate Princess towards the close of her brief life.

**H.R.H. Princess
Amelia**

The youngest daughter, and last and fifteenth child of George III., she was born August 7th, 1783. Always delicate, she also suffered from lameness. Taking to her bed in August, 1810, when all the world was celebrating her father's jubilee, she died in the following November, aged 27, being buried at Windsor. Just before her death she presented a ring composed of a lock of her hair under crystal set round with diamonds to her father, a little act commemorated in verse by Peter Pindar and others.



POISON-BOX BROOCH

THE sixth volume of the above begins with John Wright Oakes, A.R.A., the Liverpool landscape painter, and ends with A. V. Ryensdyk, who is probably to be identified with the Andrew Remsdyke mentioned in *Born's Dictionary*. Between these two names there are the records of over 1,600 artists, many of the names of great celebrity, and one or two of whom must be ranked with the immortals. Sir Joshua Reynolds is unquestionably among these, for even if the first president of the Academy is not now given the unquestioned pre-eminence awarded him in his lifetime, he still remains the most commanding and interesting figure in the annals of English art. His was an heroic age, and he was the painter of it. The list of his sitters includes almost every notable personage of the time. He was in the midst of his career when the Academy was founded, but the twenty-one years—1769-1790—during which he occupied the presidential chair were his most prolific, and in them he produced his greatest works. His exhibits in the Academy number 250, of which some 220 are portraits. Less than a dozen of the latter are identified by name in the official catalogues. Mr. Graves, however, has been so successful in his research for the omissions that he has filled the ellipsis in over 200 instances, and thus rendered the record one of supreme value to the student who is anxious to trace the gradual development of the artist's style. In many cases he has appended Walpole's criticisms of the works, which, though sometimes unjust, are always interesting. Perhaps, in one or two instances, Mr. Graves might have been a little more explicit in his titles, even at the cost of endorsing a few of them with the word "probably"—a term which he seldom deigns to use. Thus the portrait of Mrs. Abington exhibited in 1771 was almost certainly the charming one of her in the character of "Prue," her equally well-known picture as "Roxalana" appearing in 1784. The "St. John" of 1776 may be identified as the one in which Master Wynn personates the young saint, and the full-length portrait of Mrs. Siddons in 1784 as the famous one of the actress as the "Tragic Muse." The Countess of Salisbury shown in 1781 has now a costume of a later date, as Sir Joshua subsequently repainted the lady's dress.

Though almost as great an artist, Sir Henry Raeburn's record is not nearly so complete nor interesting as that of Reynolds. He makes his first appearance in 1792, the year of the latter's death, but in the eighteen years between this and 1810 he is only represented on four occasions. The success of his portrait of Sir Walter Scott, whom he painted with his two favourite greyhounds, Douglas and Percy, caused him to turn his attention southwards, and from 1810 to 1823 he was a regular contributor, altogether fifty-three works standing to his name, of which only five were portraits of ladies.

Of the other notable artists in the present volume it is remarkable what a large proportion are portrait painters. It may be hoped that in the near future Mr. Graves may

find time to compile a dictionary of English portraits, but in the meantime his present work will serve as an invaluable book of reference to those who have occasion to find out what portraits exist of well-known English personages from the latter half of the eighteenth century and onwards, and by whom they were painted. The number of portraits recorded is something prodigious. Taking the lists of only a few of the better known practitioners in this branch of art, we find that A. J. Oliver, A.R.A., has exhibited nearly 200; John Opie, R.A., 110; W. W. Ouless, R.A., 180; William Owen, R.A., 190; George Patten, A.R.A., 100; Thomas Phillips, R.A., 320; H. W. Pickersgill, R.A., 350; R. R. Reinagle, R.A., 120; George Richmond, R.A., 190; Sir W. C. Ross, R.A., 300; and John Russell, R.A., 330. Even the artists who are not generally reckoned among the portrait painters materially swell the list. There are about forty portraits in W. Q. Orchardson's century of exhibits, John Pettie, R.A., has fifty in 120, Sir E. J. Poynter, P.R.A., is responsible for over thirty, Val Prinsep, R.A., for nearly the same number, and Sir W. B. Richmond, R.A., for over fifty.

Amongst the interesting records of artists not noted for portraiture are those of Alfred Parsons, A.R.A., J. F. Poole, R.A., Samuel Prout, John R. Reid, Philip Reinagle, R.A., S. W. Reynolds, Briton Riviere, R.A., David Roberts, R.A., and Thomas Rowlandson. There are, unfortunately, two great names altogether absent, viz., George Romney and Dante Gabriel Rossetti, both of whom never contributed to the Academy when alive, though their pictures have often appeared there since in the exhibition of deceased British masters.

ALL who are interested in the fascinating subject of the evolution of clothes, the full history of which is still untold, will gladly welcome this eloquently written and richly illustrated volume, which is practically an account not only of American, but of European costume in the seventeenth and eighteenth centuries, for the colonists of the new lands beyond the sea clung with pathetic affection to the costumes of their native lands, and carefully copied the changes that took place in them as time went on, rarely, if ever, indulging in any modifications to suit their own different environment. Beginning with the English in Virginia, Maryland, the Barbadoes and Carolina in the early seventeenth century, Mrs. McClennan, who has collected with infinite patience an overwhelming mass of material from a great variety of sources, including private correspondence and ephemeral contemporary literature, passes in exhaustive review the garments worn by every section of each community, lightening up her narrative with many interesting anecdotes of the owners of the costumes described, and giving, in addition to a very great number of excellent reproductions of complete costumes, some of them in colour after the drawings of Sophie B. Steele, portraits, etc., descriptions and figures of numerous details, such as veils, gloves, shoes, ruffs, belts, pockets,

**Historic Dress
in America
By Elizabeth
McClennan
(London:
John Lane
42/- net)**

goloshes, pattens, fans, etc., bringing out vividly the contrasts between the styles adopted by the different nationalities, the way in which the characters of the wearers were reflected in their clothes, and incidentally revealing something of the pathos inseparably connected with the relics of a vanished past, that have been treasured up from generation to generation by the descendants of the original owners. From their very earliest babyhood the children of the colonists, Mrs. McClellan explains, wore distinctive costumes; artisans, officials, lawyers, merchants, male and female slaves, gentlemen and their wives, domestic servants, etc., could be recognized by their clothes at a glance, and elaborate inventories were drawn up of the wardrobes of aristocratic families, which are amongst the most reliable sources of information on the subject of dress. Many of these inventories are transcribed *in extenso* in this most valuable publication, which also gives several lists of pedlar's wares, quaint old songs and ballads, in which clothes are alluded to, descriptive advertisements of runaway slaves, private letters, etc., some of the last naïvely betraying the terrible anxiety endured by the writers when consignments from Europe of new garments were delayed in transmission, and the excitement caused by the arrival of the dressed dolls, which were to the women of the day what modern fashion-plates are to the fair sex of the present time.

Specially fascinating are the chapters devoted exclusively to women's and children's dress in the eighteenth century, when exquisite needlework was in vogue; but throughout the whole volume there is not one dull page, and completeness is given to it by an elaborate glossary of technical terms that is in itself almost a *catalogue raisonné* of two centuries of costume.

MR. J. C. VICKERY, of 179, 181, 183, Regent Street, W., has been honored with Royal Sealed Warrants of appointment as Goldsmith and Jeweller, both to His Majesty the King and Her Majesty the Queen of Denmark.

ON Friday, June 29th, the Mayor of Brighton opened the 10th annual exhibition of the Clergy and Artists' Association. The aim of the Association is to meet the growing demand for freshness and imagination, for personal expression by the artist, freed from mere conventionality and assumed tradition. The purpose is to reach those who are tired of the constant repetition of old forms, repeated and repeated, at second and third hand, lacking in any authentic artistic quality, and for which the artist is not required. The present exhibition includes the work of between thirty and forty artists and craftsmen, and is very representative of the best personal artistic work — pictures, cartoons, painted glass, books, metal-work, jewellery, embroidery, illustration, etc., the aim of the Association being to bring the clergy and others more into contact with the best work that is being

done. Amongst the prominent exhibitors are Louis Davis, A. H. Skipworth, W. Bainbridge Reynolds, Ernest Newton, J. D. Batten, Adelaide Hallward, Reginald Hallward, Mrs. Traquair, who sends some beautiful enamelled work, George Jack, Hugh Arnold, James Guthrie, Sir Charles Nicholson, and others. The exhibition is hung and arranged with great care, and was visited by a large number of people on the opening day. The Clergy and Artists Association, which was founded ten years ago, includes amongst its members the most representative artists in the direction of Church and other public work, and aims that public art and decorative work in this country should be given the individual and creative stamp of the artist. The offices are at 3, Old Sergeant's Inn, Chancery Lane, W.C.

THE editor wishes to inform the readers of *THE CONNOISSEUR* that the index is now ready. It consists of 109 pages, and includes upwards of 70,000 references, and as a work of reference it is invaluable to collectors, librarians, art dealers, etc.

The price is £1, as previously announced, but those who intimated their desire to subscribe before publication may receive their copy upon forwarding subscription price of 10s. to *CONNOISSEUR* Index Department, 2, Carmelite House, London, E.C.

Books Received

- The Rise and Fall of Reading Abbey*, by Jamieson B. Harry, M.A., M.D., 2s. 6d. net; *A History of Cambridgeshire*, by Rev. Ed. Conybeare, M.A., 3s. 6d. net. (Elliot Stock.)
- Constantinople*, painted by Warwick Goble, described by A. Van Millingen, 20s. net; *Greece*, painted by John Fulleylove, R.I., described by Rev. J. A. McGlymont, M.A., D.D., 20s. net. (A. & C. Black.)
- Japanese Treasure Tales*, by Kumasaku Tomita and G. Ambrose Lee, 10s. net. (Yamanaka & Co.)
- Porcelain, Oriental, Continental and British*, by R. L. Hobson, B.A., 12s. 6d. net. (A. Constable & Co.)
- The Scottish School of Painting*, by William D. McKay, R.S.A., 7s. 6d. net. (Duckworth & Co.)
- Rembrandt*. Part V., by Emil Michel, 2s. 6d. net; *The Royal Collection of Paintings at Windsor Castle*, (William Heinemann.)
- Felicien Robs*, by Franz Blei, M. 1.25. (Bard, Marquardt & Co.)
- Classical Art*. Vol. II., by S. W. Bushell, C.M.G., B.Sc., M.D. (Board of Education.)
- Exhibition Creatures in Art*, by J. Vinycomb, 10s. 6d. net. (Chapman & Hall.)
- Swedish Portraits I. Offentliga Samlingar*, by N. Sjöberg. Drottningholm. (Häse W. Tullbergs, Stockholm.)
- Turner's Liber Studiorum*, by W. G. Rawlinson, 20s. net. (Macmillan & Co.)
- Souvenir of the British Section at the St. Louis Exhibition, 1904*.
- The Pageant of London*. Vols. I. & II., by Richard Davey, 15s. net; *The City of Spain*, by F. Hurton, 7s. 6d. net. (Methuen & Co.)



THERE were several interesting features about the picture sales at Christie's during June, one of which was the first really considerable attempt, on June 23rd, to "circulate" pictures by some of the modern French impressionists among English collectors, whilst another equally interesting and more successful experiment was tried on the following Monday, when pictures by modern English artists, many of whom may be described as "graduates" of the New English Art Club, were sold at prices beyond what had been anticipated. The first sale of the month (June 9th) was a tame affair made up with modern pictures and drawings from various unnamed sources. Drawings: E. Duncan, *View of Spithead from the Isle of Wight*, 17½ in. by 15 in., 1857, 48 gns.; two by Birket Foster, each 6 in. by 8 in., *Children Gathering Berries*, 70 gns., and *Children Catching Fish*, 75 gns. Pictures: B. W. Leader, *Sunshine after Rain on the Llugwy, North Wales*, 1800, 90 gns.; J. S. Sargent, *Head of a Girl*, with red shawl, 13½ in. by 10 in., 150 gns.; Briton Riviere, *To the Hills*, 44 in. by 65 in., exhibited at the Royal Academy, 1901, 390 gns.; G. Bleibtreu, *The Battle of Gros-Beeren*, 23rd August, 1813, 80 gns.; R. Jordan, Dusseldorf, *A Merrymaking in the Tyrol*, 49 in. by 68 in., 1855, 95 gns.; T. S. Cooper, *At Even when the Sun is Low*, 30 in. by 50 in., exhibited at the Royal Academy, 1894, 72 gns. (Mitchell); G. D. Leshe, a picture with the legend,



"She paused and counted as the village clock:
In measured numbers told the appointed hour,"

43 in. by 29 in., 52 gns. (at the Mendel sale of 1875 it realised 720 gns., and at the Brassey sale, 68 gns.); and P. W. Steer, *A Park Scene*, with figures, 15½ in. by 18½ in., 50 gns.

The sale of the following Saturday (June 16th) chiefly consisted of the important collection of modern pictures and water-colour drawings formed some thirty or forty

years ago by Mr. Thomas Agnew, a partner in the firm of Messrs. Thomas Agnew & Sons, and bequeathed by him for her life to his widow, who died some months since. The collection was formed at a time when the work of many of the artists represented was at its highest market value. In several instances, therefore, there has been a considerable "drop" in prices. The drawings included: D. Cox, *Rocky Landscape*, with a cottage and two figures, 10½ in. by 14½ in., 1849, 60 gns.; *On the Beach, Rhyl*, 10½ in. by 14½ in., 1854, 160 gns.; *A Woody Landscape, Harvest Time*, 10½ in. by 14½ in., 115 gns.; *Walton Abbey on the Thames*, 9½ in. by 14 in., 140 gns.; and *Returning from Market*, 7½ in. by 10½ in., 1836, 65 gns.; P. de Wint, *Bolton Abbey*, 11½ in. by 18½ in., 75 gns.; *Landscape*, with a watermill and figures, 11½ in. by 17½ in., 135 gns.; *River Scene*, with a pleasure barge and punt, 11½ in. by 18 in., 120 gns.; and *Woody Landscape*, 5½ in. by 12½ in., 52 gns.; C. Fielding, *Sailing Boat in a Breeze*, 5 in. by 8 in., 60 gns.; and *Mountainous Landscape*, with cattle on a road, 10 in. by 13½ in., 1839, 100 gns.; A. C. Gow, figures on a road, and a church in the distance, 10½ in. by 16 in., 1882, 52 gns.; W. Hunt, *Grace before Meat*, 21 in. by 13½ in., 200 gns. (this realised 370 gns. at the Baron Grant sale in 1877); Sir F. Powell, *Nearing Port*, 15½ in. by 26 in., 1881, 62 gns.; S. Prout, *The Arcade of the Rialto*, 11½ in. by 17 in., 95 gns.; three by J. M. W. Turner, of which the first two were engraved in the "England and Wales" series, *Colchester*, 11½ in. by 16 in., 500 gns.; *Ashby-de-la-Zouche*, 11½ in. by 17 in., 520 gns. (this realised 500 gns. at the Novar sale in 1878); and *River and Bridge*, with cows, 16½ in. by 24½ in., 75 gns.

The more important of the pictures were: R. Ansdell, *Gathering the Flock*, 30½ in. by 79½ in., 1870, 155 gns.; and *Lytham Sandhills*, 21½ in. by 59½ in., 1886, 310 gns.; Rosa Bonheur, *Sheep by the Sea Shore*, on panel, 12½ in. by 17½ in., 1865, 510 gns.; E. W. Cooke, *Danish Craft on the Elbe, off Blankenese*, low water, 34½ in. by 53½ in., exhibited at the Royal Academy, 1872, 140 gns.; D. Cox, *Wind, Rain, and Sunshine, Lytham Sands*, 17½ in. by 24½ in., 220 gns.; W. P. Frith, *Hogarth brought before the Governor of Calais as a Spy*, 42½ in. by 59 in., exhibited at the Royal Academy of 1851, 310 gns. (this was purchased at the Brooks sale in 1879 for 1,000 gns.); P. Graham, *Waves Breaking over Rocks*, 15½ in. by

26½ in., 1873, 150 gns.; F. Holl, "*Gone*," 56 in. by 43½ in., 1877, 370 gns.; portrait of *Sir John Tenniel*, 23½ in. by 19½ in., 50 gns.; and *Faces in the Fire*, 15½ in. by 19½ in., 1886, 135 gns. (at the F. W. Topham sale in 1878 this realised 100 gns.); J. C. Hook, *Fisher-girls gathering Mussels*, 22 in. by 37 in., 1880, 220 gns.; J. Linnell, sen., *The Storm*, 35 in. by 57 in., 1853 (at the Fenton sale in 1879 this realised 510 gns.); J. Constable, *River Scene*, with cottages, bridge, and boats, on panel, 12 in. by 10 in., 260 gns.; Sir E. J. Poynter, *Diadumene*, 15½ in. by 9 in., 1884, 70 gns.; Sir J. Reynolds, portraits of *The Misses Paine*, daughters of James Paine, the architect, 60 in. by 54 in., painted in 1757, engraved by R. B. Parkes in 1866, 440 gns. (in 1873 this realised 210 gns.); and portrait of a *Young Boy in White Dress*, his hands joined before him, 24 in. by 20½ in., 630 gns. (this charming little picture was sold at Christie's in 1871 as by Gainsborough with the title of *Innocence* for 300 gns., and is very like Sir Joshua's portrait of *Master Philippe Yorke*, afterwards Viscount Royston, painted in 1787); J. N. Sartorius, *In Full Cry*, 27½ in. by 35 in., 1815, 200 gns.; and E. Van Marcke, *Two Cows Standing in a Pool of Water*, a third cow in the distance lying down, 14½ in. by 21 in., 505 gns. The Agnew collection of 122 lots realised £10,727 17s.

There were also the following pictures from various sources: Sir Alma Tadema, *A Safe Confidant*, on panel, 12½ in. by 8½ in., 220 gns.; H. Fantin-Latour, *Flowers in a Bowl*, 20½ in. by 24 in., 1882, 350 gns., and a *Basket of Grapes and a Pomegranate*, 12 in. by 17 in., 1875, 160 gns.; J. B. C. Corot, *Near Ville D'Avray*, 18 in. by 14½ in., 650 gns.; Edwin Ellis, *Netting Salmon*, 26 in. by 50 in., 80 gns.; F. Goodall, *The Post Office*, 40 in. by 57 in., 1849, 132 gns.; B. W. Leader, *Llynvellyn*, 29 in. by 51 in., 1875, 130 gns.; J. Macwhirter, *A Silver Gleam*, 23½ in. by 34½ in., 130 gns.; Laslett J. Pott, *The Cardinal's Lecture*, 36 in. by 57 in., 145 gns.; E. M. Wimperis, *Gathering Seaweed*, 30 in. by 50 in., 1882, 150 gns.; T. S. Cooper, *Morning*, 15½ in. by 21½, 1801, 105 gns.; and J. Zoffany, portraits of *Sutonius Grant and his Sister*, seated in an apartment attended by two Indian servants, 40 in. by 45 in., 260 gns. The total of the sale of 155 lots amounted to £14,243 15s. 6d.

The sale of June 23rd consisted of the collection of modern pictures and water-colour drawings chiefly of the continental schools, the property of a gentleman in Paris, to which reference was made at the beginning of this report. It may reasonably be assumed that many of the more important works were not actually sold. The pictures included: Joseph Bail, *Scouring the Pot*, 28½ in. by 23 in., 105 gns., and a boy in red coat, seated, smoking a cigarette, 17½ in. by 21 in., 95 gns.; G. Courbet, *Valleé de la Lone*, 27 in. by 40 in., 95 gns.; J. Ingres, portrait of a lady in white dress with green shawl, 23 in. by 28½ in., 50 gns.; Jules Lefebvre, *Le Vœu à la Madone*, 31 in. by 50 in., 1865, 65 gns.; E. Verboeckhoven, *Ewes and Lambs on the Sea Coast*, 28½ in. by 40 in., 1867, 235 gns.; and *A Peasant driving Ewes and Lambs into a shed*, 28½ in. by 40 in., 1867, 300 gns.; and F. Ziem, *La Corne d'Or*, 32 in. by 48 in., 260 gns.

A far more interesting sale was held on the following Monday, a day on which important sales are rare indeed. In this case the collection, that of Mr. Laurence W. Hodson, was received too late to be sold on a Saturday during the present season. Mr. Hodson's collection was formed with admirable good taste and judgement, and although the names of some of the artists represented are not yet known to the man in the street, the sale was in its somewhat limited way one of the most interesting of the season. It is more than probable that the £6,415 15s. which the 187 lots realised represent only an inconsiderable portion of what the collection cost to get together, but, all things taken into account, the sale must have been a very satisfactory one. The drawings included a long series by Aubrey Beardsley, including two pen-and-ink designs for "*The Rape of the Loch*," 52 gns., and another pair, *The Coiffing* and *The Death of Pierrot*, 35 gns.; W. Blake, *The Day of Destruction*, 16 in. by 13 in., 80 gns.; Ford Madox Brown, *The Nosegay*, 18½ in. by 12½ in., 62 gns.; several by Sir E. Burne-Jones, including *A Sibyl of Rome*, cartoon in black and blue chalk for window of Jesus College, Cambridge, 58 gns.; study in pastel and gold on blue ground for the bridesmaids in "*The Marriage of Psyche*," 21 gns.; seventeen illustrations and initial letters for an illuminated Virgil, never completed, and twelve designs for the twelve books of the *Æneid*, 410 gns.; and *The Ascension*, design in black and red chalk for a glass window, 45 gns.; Lord Leighton, six studies of children in black and white chalk, 23 gns.; Sam Palmer, *Driving Cattle through a Wood: Sunset*, 11 in. by 15 in., 52 gns.; eleven lots of drawings by D. G. Rossetti, including *How They Met Themselves*, pen and ink, 1851-60, 160 gns.; *Dr. Johnson and the would-be Methodist Ladies at The Mitre*, pen and ink, 1860, 65 gns.; *Head of Mrs. William Morris*, black chalk, 30 gns.; another, dated 1860, 42 gns.; J. M. Swan, *An Indian Elephant*, pastel, 9 in. by 10½ in., 32 gns.; four by J. M. W. Turner, *Brinkburn Priory on the Coquet*, 11½ in. by 18 in., engraved by J. C. Varrall in 1834 in the "England and Wales" series, 260 gns. (at the Gillott sale in 1872 this realised 1,060 gns.); *Mowbray Vale*, 10½ in. by 15½ in., 110 gns.; *Killiecrankie*, vignette, engraved by W. Miller in 1836 for Scott's "*Tales of a Grandfather*," 160 gns. (at the Novar sale in 1877 this sold for 200 gns.); and *St. Gothard*, 9 in. by 12½ in., 75 gns.; four by J. M. Whistler, *Venice*, pastel, 9½ in. by 7 in., 30 gns.; *Nellie*, pencil, 8 in. by 5½ in., 80 gns.; studies of nudes, black and white chalk, 12 in. by 8 in., 41 gns.; and a landscape, 7 in. by 9½ in., 22 gns.

The pictures included two by Ford Madox Brown, *Chaucer at the Court of Edward III.*, 48½ in. by 39 in., arched top, 1868, 250 gns. (at the Leyland and Bibby sales of 1892 and 1899 this sold for 100 gns. and 85 gns. respectively); and *Elijah and the Widow's Son*, on panel, 20½ in. by 13½ in., 1864, 65 gns. (this realised 42 gns. in 1892 and 135 gns. in 1899); J. Constable, *Storm Clouds*, on panel, 8 in. by 11 in., 75 gns.; Sir E. Burne Jones, *The Blue Angel*, 29 in. by 24 in., 160 gns.

A. Legros, *Cupid and Psyche*, 45 in. by 56 in., 170 gns.; Sir E. Landseer, *The Countess*, 38 in. by 22 in., 40 gns.; Sir J. E. M. Hall, *The Horse-kill*, the original out door study of the background to the portrait of John Ruskin, 6 in. by 13 in., 210 gns.; C. H. Shannon, *A Soldier of 1793*, Miss Kate Hargood in a Minton dress, 20 in. by 38 in., 100 gns.; P. W. Steer, *The Japanese*, 28 in. by 40 in., 1800, 130 gns.; two by W. Strang, *The Artist*, 14 in. by 30 in., 60 gns., and *The Bath*, 14 in. by 12 in., 1000, 50 gns.; G. F. Watts, *Neptune's Fishes*, on panel, 24 in. by 12 in., 130 gns.; and early Italian School, *The Annunciation*, on the predella are subjects representing the birth, presentation in the Temple, and death of the Virgin, on panel, 45 in. by 27 in., 540 gns.

The last sale of the month 30th was also the most important, and will rank as one of the principal picture dispersals of the season, although the total (£34701 15s. 6d. for 149 lots) was not a large one as totals go now-a-days. The pictures and drawings of the late Lady Currie constituted one-third of the sale (forty-five lots brought £6,945 4s. 6d.), and the rest of the pictures came from a variety of sources. The most important picture in the sale formed one of five lots "the property of a gentleman" (*i.e.*, Mr. Walter R. Cassels), a fine example of J. M. W. Turner's late manner, "*The Rape of Europa*," 35½ in. by 47½ in., painted about 1836, or probably later, the whole expanse flooded with golden sunlight, to the left the blue waters are seen advancing in gentle waves, to the right a rocky shore is faintly indicated, Europa and the Bull are seen in the distance to the left; this picture was purchased by Mr. Cassels at Christie's in 1871 for 295 gns.; it now realised 6,400 gns., Messrs. Colnaghi & Co. being the purchasers. Mr. Cassels's property also included: Sir Joshua Reynolds, portrait of *Master Cox as the Young Hannibal*, in yellow dress resting his right hand upon a sword, 30 in. by 25 in., painted in 1759, engraved by C. Townley in 1792, 600 gns. (at the Earl of Dunmore's sale in 1870 it realised 480 gns., and at the Brooks sale 1871, 380 gns.); G. Romney, *Portrait of John Wesley*, the founder of Methodism, in brown coat with black gown, 30 in. by 25 in., painted for Mrs. Tighe in 1789 for £30, and engraved by J. Spilsbury, 720 gns. (at the Butterworth sale in 1873 it was purchased for 530 gns.); and P. Perugino, *Saint Francis receiving the Stigmata*, on panel, 24 in. by 20 in., 330 gns. (this came from the Novar sale, where it realised 260 gns. in 1878).

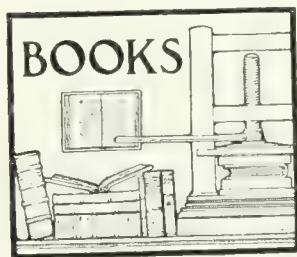
Lady Currie's collection included the following drawings by R. Cosway, *Mrs. Nesbitt Pitt* in white dress and cap, seated in a landscape, 9½ in. by 8 in., 300 gns.; "*The Fair Stepmother*," and ladies of the Loftus family, probably portraits of Lady Elizabeth Townshend, second wife of General William Loftus, M.P., and of his two daughters by his first wife, 5½ in. by 9½ in., 1,150 gns. (this charming work was engraved by E. Stodart in 1889, and a reproduction forms the frontispiece to F. B. Daniell's "Catalogue Raisonné" of Cosway's engraved works, 1890); *George IV. when Prince of Wales*, 9 in. by 5½ in., 305 gns. (this was engraved by L. Saillair in 1787, and

realised 72 gns. in the Beckett Denison sale of 1885); *Lovania Lady Spencer as "Juno"*, 11½ in. by 8½ in., 1800, 95 gns.; and a lady seated on a couch holding a book and some flowers, 8 in. by 11 in., 170 gns.; three by John Downman were: portraits of *John Edwin, Comedian*, and *Mrs. Mary Wells*, in the play of "Agreeable Surprise," oval 16 in. by 12 in., 1787, 820 gns.—this was exhibited at the Royal Academy of 1788 (No. 452); *Miss Kemble*, in white dress and large white cap, 8½ in. by 7 in., 1784, 490 gns.; and a gentleman in blue coat, with powdered wig, 7½ in. by 6½ in., 1783, 95 gns.; Ozias Humphry, *Mrs. Abington*, in white dress, standing under an archway, 13 in. by 7½ in., 300 gns., from the Addington sale of 1886, 42 gns.; N. Lavreince, pair of interiors, with ladies and gentlemen, 11 in. by 8½ in., 1,040 gns.; and J. N. Moreau le jeune, "*Les Adieux*," 10½ in. by 8 in., engraved, 200 gns. Lady Currie's pictures included: A. Cuyp, *River Scene*, with sailing boats and figures, 24 in. by 29 in., 110 gns.; F. Guardi, *The Piazzetta of St. Mark's* and *The Quay of St. Mark's, Venice*, a pair on panel, 6½ in. by 10 in., 400 gns. (from the sales of J. Henderson, 1882, 38 gns., and W. Lee, 1888, £120); C. Janssens, portraits of *Lucius Carey*, 2nd Viscount Falkland, killed at Newbury, and *his wife Lettice*, daughter of Sir Rd. Morison, a pair, on panel, 28 in. by 22 in., 210 gns.

The various other properties included the following pictures. G. Morland, *Boys Bathing*, 28 in. by 36 in., engraved by E. Scott in 1804, 1,200 gns.; three portraits by Sir H. Raeburn, *Mrs. Johnston*, wife of Commodore Johnston, in white dress, with black lace scarf over her hair and falling over her shoulders, 35 in. by 27½ in., 1791, 1,500 gns.; *Dr. Adam Ferguson, LL.D.*, professor of Moral Philosophy at Edinburgh University, 49 in. by 39 in., 1,100 gns. (these were exhibited at Edinburgh in 1876, and again in 1884); and *Mrs. Robertson (nee Inglis)*, of Alt-na-Skiach, in red dress, with white lace collar, 30 in. by 25 in., 1,250 gns.; Sir Joshua Reynolds, *Sir John Macpherson*, who succeeded Warren Hastings in India, in 1785, in red coat and white stock, 30 in. by 25 in., 255 gns. (this was purchased for the Scottish National Portrait Gallery); T. Gainsborough, *The Market Cart*, 73 in. by 60 in., one of several versions, 160 gns. (from the Northwick sale of 1859, when it realised 70 gns.); F. Cotes, portrait of *Lady Catherine Manners*, in white dress seated in a landscape, 36 in. by 27 in., 95 gns.; Sir J. Watson Gordon, portraits of Two Boys, 58½ in. by 45 in., 400 gns.; Sir W. Beechey, portrait of a Lady in white dress, with blue sash, 30 in. by 25 in., 120 gns.; J. Crome, *Buildings and Sheds on a river*, 19 in. by 24½ in., 160 gns.; G. Romney, portrait of a Gentleman in brown dress and white stock, 30 in. by 25 in., 300 gns.; a much battered picture covered with dirt, catalogued as "Hoppner," a portrait in white dress with light blue ribbons, 30 in. by 25 in., 650 gns.; Titian, portrait of a Lady in grey dress, on panel, 13½ in. by 11 in., 140 gns. from the W. Graham sale of 1880, where it realised 60 gns.); Gentile da Fabriano, *The Adoration of the Magi*, on panel, 12½ in. by 24½ in., 210 gns. from the W. Graham sale, 1880, 85 gns.;

G. Romney, portrait of *Mrs. Dorothea Morley*, née Jarvis or Jervis, in white dress with yellow sash, 30 in. by 25 in., 2,500 gns.; two by J. Hoppner, portrait of *Charles, 11th Duke of Norfolk*, in crimson robes with gold lace, ermine and black bows, 56 in. by 46 in., 450 gns.; and *Queen Caroline*, in black dress with black lace scarf on her head, 50 in. by 40 in., 400 gns.; G. J. Laquy, portrait of a Lady in red dress standing by a table, pouring milk into a jar, on panel, 17 in. by 14 in., 240 gns. (this realised 7½ gns. on June 3rd, 1830); Sir P. Lely, portrait of *Anne Hyde, Duchess of York*, in white dress and dark cloak, 86 in. by 50 in., 90 gns.; Sir A. Van Dyck, portrait of *James Stuart, Duke of Richmond and Lennox*, in black slashed dress, 85 in. by 5 in., 210 gns. (these two portraits were sold in 1888 for 61 gns. and 110 gns. respectively); and H. Walton, portrait of *Edward Gibbon*, historian, in buff coat and vest, on panel, 9 in. by 6½ in., engraved by J. Fittler, 115 gns. (purchased by Mr. Lionel Cust for the National Portrait Gallery); this portrait was lent to the recent Exhibition at Oxford by Lord Sheffield.

THE sale of the 25th and 26th of May, to which reference was made on the last occasion, realised as



much as £7,590, although the catalogue contained but 384 lots. As pointed out, the Shakespearean quartos absorbed £2,086 of this amount, while large sums were obtained for several important manuscripts which can

not be described in a few words. One of them, Walter Mapes' *Lancelot du Lac*, which sold by auction for £400 in 1871, now realised £500. It was in four post folio volumes, containing forty-five very fine miniatures drawn in colours, three of them reproduced in brown and annexed to the catalogue. This and other manuscripts, as well as a very interesting series of letters addressed to the Duke of Clarence by the celebrated actress, Mrs. Jordan, will doubtless be referred to elsewhere, but in any case are beyond the scope of this article, the former because they would need a detailed and lengthy description to render their merits intelligible, and the latter by reason of their nature. A transcript, or rather synopsis, of Mannert's *Compendium of German History*, in the handwriting of Thackeray, may, however, be mentioned with greater reason, since it is of a distinctly literary character. It was written on seventy-seven pages when the future novelist was still at Cambridge, and bore on the upper cover a pasted label with the title as given above and "W. M. Thackeray, 1831." This realised £51.

Among the many printed books sold on this occasion special attention must be devoted to two works by Lord Byron, unimportant, doubtless, under usual conditions, but very interesting under the circumstances. Both were presentation copies to the Baron von Lutzerode, and bore inscriptions in the handwriting of

the poet, dated from Pisa in July, 1822. *Don Juan*, cantos I. and II., realised £51, and *Sardanapalus* £69. These were original editions, and the latter work contained several corrections in the autograph of Byron. A letter to Medwin, printed in his *Conversations of Lord Byron*, explains why these books were sent to the baron, and they were the actual copies referred to in that letter. Baron von Lutzerode was an admirer who wished to make the poet's acquaintance. The latter declined the honour, and sent the books to mollify Medwin, who had sought to arrange an introduction. They must, therefore, be regarded as of historic interest. Blake's *Songs of Innocence*, 1789, is a book which always commands attention on the few occasions it is seen in the auction rooms, and a copy realised on this occasion £83. It was on seventeen leaves, printed in colours, and touched with colour by the artist himself. The finest copy of this work ever offered for sale was that belonging to the late Mr. F. S. Ellis. The *Songs of Experience* accompanied it, and the two together realised no less than £700, an amount only rendered possible by the ornamental borders which Blake had painted round each design, and which, so far as is known, were never duplicated. The works of Blake are noted for their peculiarities, and each copy has to be considered apart from all others in the first instance, and then compared with as many examples as can be obtained, every point of difference, minute or substantial, being tabulated and weighed.

Several other very important works appeared at this sale, and we notice, as shortly as possible, Shelley's *Queen Mab*, 1813, in the original boards, but repaired, with the first title and imprint, and verses to Harriet * * * £100. Seymour Haden's *Etudes à l'Eau Forte*, the twenty-five large etchings in proof state on china paper, £165 (in a portfolio, with Burty's description), and a collection of the very rare *Bulletins de la Convention Nationale*, £190. This series of placards issued by the National Convention to the armies, the clubs, and the provinces, covered the entire period between 21st September, 1792, and January, 1795, and bore reference to such important events as the trial and execution of Louis XVI. and Mary Antoinette, the assassination of Marat, the progress of the Terror, and the fall of Robespierre. Only five complete collections are known to exist, and this was one of them. It comprised 1,462 placards, folio size, of the greatest possible interest to historians and students of the period. A similar collection is known to have been sold privately for £400 a couple of years ago.

A second work by William Blake was sold by Messrs. Hodgson on May 29th. This was a somewhat inferior copy of the *Poetical Sketches*, an 8vo, printed in the year 1783. The price realised was only £16 5s., and a pencil note within the cover is in itself quite sufficient to explain why. This memorandum, which was in the handwriting of the late Mr. John Linnell, of Redhill, was to the following effect: "found in Mr. S. Palmer's store-room at Furze Hill House 3 copies of this book in sheets . . . I had this copy bound . . . it should have been left untrammelled at edges." In other words, the

holder had cut the book down, with the inevitable consequences. Sixteen years ago, a perfect, uncut copy realised £48, and would undoubtedly bring more now should it find its way into the auction room, so that the loss sustained by the owner of this particular book must be regarded as serious. Later in the day Burton's *Darwin*, Vol. 28, 10 vols., 1885-88, realised £27 (cloth extra), and Sir R. C. Hoare's *Ancient History of Wiltshire*, 2 vols., 1812-21, and the same author's *History of Wiltshire*, 10 vols. in 12, 1822-43, together 14 vols., folio, 20 half roan and boards, uncut). We have also a record of £23 5s. having been obtained for Sterne's *Tristram Shandy*, "made up" and therefore not particularly noticeable, were it not for the fact that the nine volumes were in their original grey wrappers as issued. The first volume belonged to the fourth edition, and the half-titles were missing from four of the others. The signature of the author was, as often happens, found in three of the volumes. A great deal of bibliographical lore attaches to this celebrated work of Sterne's, which, by the way, did not make its appearance complete after the fashion of modern novels, but, as it were, by instalments.

Messrs. Puttick & Simpson's sale on June 6th and following day would have been of little interest but for the presence of two works which cannot be overlooked. The first of these, *The Vicar of Wakefield*, 2 vols., Salisbury, 1766, may be passed with the remark that though the copy was not a particularly good one, two of the leaves being torn, it nevertheless realised £60 (original calf). Of much greater interest, because far more unusual, was the copy of the first edition of Gray's sixpenny pamphlet, the celebrated *Elegy wrote in a Country Churchyard*, 1751, 4to. Very few examples of this original edition have appeared in the auction rooms. In 1893, one realised £74, and £74 10s. was obtained for another on February 1st, 1897. There are also several other recorded prices of less note, but all alike, even the highest, must give place to the master-price realised on this occasion, viz., £95. Even this copy was not immaculate, two letters being missing from the word "Finis"; a small matter one might think, but to be taken into account nevertheless. Of Gray's *Elegy* it is related that General Wolfe, on the evening preceding the memorable battle of Quebec, repeated the, to him, prophetic line—

"The paths of glory lead but to the grave."

There are, we believe, two manuscripts of the Poem in existence, one having a stanza which does not appear in the printed version. Nearly a century ago Mr. T. J. Mathias, an ardent admirer of the Poet, had twelve copies of one of these MSS. taken off in facsimile upon vellum, a fact which may perhaps be worth remembering, as it is not generally known. One other point in connection with this sale may be mentioned, for though not important from a monetary point of view, it cannot be other than gratifying to the subscribers of THE CONNOISSEUR. In the vast majority of cases a popular journal, however excellent in quality, fails to maintain its

price in the auction room. This is intelligible, because a large number of copies being issued, their second hand market value necessarily declines, and besides, a reduction in price is in accordance with the maxim that no man should expect to eat his cake and have it too. THE CONNOISSEUR has, however, more than maintained its position in the market. Putting all other matters aside, it has proved by no means a bad investment to those subscribers who have followed its fortunes from the beginning. They will be glad to hear that the first 57 numbers, in their original wrappers as issued, realised £3 5s. at this sale, and that is more than they paid for them—a circumstance so unusual that we proffer no apology for mentioning it.

The libraries of the late Mr. Harrison Weir, the well-known artist, and a number of other gentlemen, came up for sale at Sotheby's on the 6th of June and three following days. The catalogue was an extensive one, consisting of 1,527 lots, and these realised a total sum of £2,483. As a rule the books were of a very ordinary kind; indeed, it may truthfully be said that very few stand out prominently from the rest. A number of tracts relating to America, the most noticeable being *A Trip to New England*, printed in 1699, realised £34. These were bound together in old calf. Plutarch's *Lives of the Noble Grecians and Romans*, printed by T. Vautrouillier and John Wight, in 1579, folio, sold for £30 (russia extra), and four copies of Graves and Cronin's *History of the Works of Sir Joshua Reynolds*, each in 4 vols., 8vo, 1899-1901, at sums varying from £35 to £50. That which brought the larger amount was extra-illustrated, and it may be gathered that the auction value of this scarce work has dropped from about £50 to something less than £40 during the last twelve months. Most art books have suffered greatly of late, a statement which might be verified by scores of instances. One will suffice. At this sale a large paper copy of Dr. Williamson's *Richard Cosway, R.A.*, 1897, realised £6 15s.; three years ago the small paper copies, of which 350 copies were printed, used to sell for about £8. The value of this work, which is a thoroughly good one, may rise again, as also may that by Graves and Cronin, but it is to be feared that the day of the average art-book has come and gone. We conclude the notice of this sale by pointing to that excellent ornithological journal, *The Ibis*, which realised £54 10s. The description was as follows:—Series 1 to 5 forming 30 vols. (half morocco), and series 6 and 7, and 1 vol. of series 8, in 52 numbers as issued, 1859-1901. In connection with this periodical it may be mentioned that the volume for 1879 sometimes has bound up with it a paper by A. Newton, entitled "More Moot Points in Ornithological Nomenclature." More frequently than not, however, it is missing.

On June 13th Messrs. Christie, Manson, and Woods sold an incomplete set of the *Mémoires et Aventures d'un Homme de Qualité*, printed at Amsterdam, in 8 vols., 1729-38. The sixth volume was missing, but each of the others contained the autograph of Madame de Pompadour on the title page, and her arms, in gold, on the cover. The price realised was £32 11s. Other

books also realised good prices at this sale, notably the first Aldine edition of *Ovid*, 3 vols., 1502-3, £11 (morocco extra); Rétif de la Bretonne's *Les Contemporaines*, 42 vols., 8vo, 1781-85, £16 (French calf); *Voltaire's Œuvres Complètes*, 70 vols., 1784-89, £14 14s. (half morocco extra); and Torquato Tasso's own copy of Pietro Bembo's works, printed in folio in 1525, £20 (vellum). This last-named volume had a great number of notes in the handwriting of Tasso, made by him while confined in the hospital of St. Anna at Ferrara, between the years 1579 and 1586. The edition of Voltaire, above-named, will be recognised as that printed by the Société Typographique at Kehl from Baskerville's types, which had been removed from England. Beaumarchais established a printing office at Kehl with the express object of publishing this celebrated edition, and is said to have expended some £120,000 upon it from first to last. As an instance of what is expected by collectors in the matter of condition, it may be mentioned that Thackeray's very scarce *Second Funeral of Napoleon*, 1841, which, when clean and perfect, sells for about £40, now brought £15. This was a fine and perfect copy, but the front cover and frontispiece were loose. The only comment necessary to be made is that somebody must have been reading it.

Messrs. Sotheby's sale of June 18th and two following days comprised a selection of sporting books from the library of Sir Humphrey de Trafford, a collection of early medical works, the general library of the late Mr. Francis Leven, of Surbiton, and a portion of the library of Sir Daniel Cooper, not to mention several other properties of less account. Sir Daniel Cooper had a fine series of the beautiful ornithological works of Gould. *The Birds of Australia*, with the supplement, 8 vols. and 2 vols. of text, sold for £141, *The Birds of Europe*, 5 vols., 1837, for £61 10s., *The Birds of Great Britain*, 5 vols., 1873, for £60, *The Trochilidae*, 6 vols., 1861-87, for £52, and the others for lesser amounts. The sporting books from this library were also good as well as numerous. The most notable book in this class was a fine copy of Gervais Markham's *How to Chuse, Ride, Train, and Diet both Hunting Horses and Running Horses*, 1596, 4to., £20 10s. The first edition of this book appeared in 1593, and only one copy is known (Huth Library). It is also doubtful whether more than this one copy of the edition of 1596 is known. We cannot, of course, be certain, but think it highly probable, that Sir Daniel Cooper bought it some years ago from a firm of booksellers in Coventry Street. Sir Humphrey de Trafford's sporting books were limited in number, but good of their kind. All but one were catalogued under the name of Henry Alken. Among the old English books sold on this occasion we notice a fine copy of the first edition of Sir John Suckling's *Fragmenta Aurea*, 1646, 8vo, £27 (original calf, shabby). This is, in effect, a collective edition of the author's works, or "incomparable peeces" as the title has it, though it is not complete. For instance, "The Sad One, a Tragedy," appeared for the first time in the third edition of 1658. The first edition is, however, accounted the better, as the portrait by Marshall is in its finest state,

and the inscription beneath it most legible. This commences, it will be remembered—

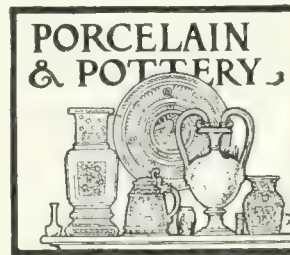
"Sucklin, whose numbers could invite,
Alike to wonder and delight,
And with new spirit did inspire
The Thespian Scene and Delphick Lyre."

Of late years really good copies of the *Fragmenta*, no matter to which of the early editions they belong, have become more and more difficult to meet with.

Messrs. Hodgson held two sales towards the end of June, and on the 20th a copy of *Les Œuvres de Marot*, La Haye, n.d. (but about 1712), realised £14. This was an incomplete copy of the second edition, the first having been printed at Amsterdam in 1712, and so dated on the title page. The volume sold on this occasion had but seventy-two plates, whereas complete copies of both editions have 260. The author of this work must not be confounded with Clément Marot. He was Daniel Marot, architect to William III., well known for his many fine designs of internal as well as external embellishments. The first (unauthorised) edition of Sir Thomas Browne's *Religio Medici*, 1642, 12mo, is scarce, and a copy in old calf realised £12 5s. It was not a particularly good one, or it would certainly have brought more. We notice also *Engravings from the Works of Sir Joshua Reynolds*, published by Moon, Boys, and Graves, in three folio vols., 1833-1838, £20 (a few of the 295 plates foxed), the first edition of Milton's *Paradise Regained*, with the licensed leaf and leaf of errata, 1671, 8vo, £10 (old calf), and a set of the works of Thomas Hardy in the original cloth, 39 vols., all first editions, £29. Perhaps the scarcest of all Thomas Hardy's novels is *Under the Greenwood Tree*, 2 vols., 1872; *Desperate Remedies*, 3 vols., 1871, and *Far from the Madding Crowd*, 2 vols., 1874, being also difficult to meet with.

THE dispersal of a collection of old English porcelain at Christie's rooms on the 26th dwarfed all other sales of porcelain held during June, the items, which were generally of good quality, producing excellent prices. In fact, though the catalogue contained only 122 lots, the total for the sale amounted to only a few pounds short of £6,000.

The *clou* of the sale was a pair of old Worcester hexagonal vases and covers, finely painted with exotic birds and branches in large panels, and with flying birds in smaller panels on the shoulders and covers, the ground dark mottled blue, pencilled with sprays of flowers in gold. This pair, which measured 15 in. in height, realised £420. Many other pieces from this favourite factory made exceptionally high prices, chief amongst them being a tea service with the well-known dark blue scale pattern ground painted with exotic birds and insects, consisting of thirty-six



pieces, which made £357; another service, painted with fruit on a white ground with apple-green borders, with gilt scroll edges, marked with the Dresden crossed swords in blue, consisting of twenty-two pieces, for which £335 10s. was given; and yet another service painted with medallion views, fruit and insects in dark blue and gold borders, consisting of thirty-two pieces, which realised £315 5s. There must also be mentioned a set of three Worcester vases and one cover painted in the Oriental taste with flowers and birds, £141 15s.; two Worcester jugs, one with canary-yellow ground, painted with flowers 7½ in. high, and the other with apple green ground painted with birds and insects, slightly larger, £131 5s. and £141 15s. respectively; and a pair of Worcester vases and covers, painted with flowers and birds in the Chinese taste in scroll panels, £173 5s.

Next in importance to the Worcester porcelain in this sale ranked a fine set of three early Bow vases and covers which made £315. The centre vase is of oviform shape, and the pair of scroll outline, each vase painted with garden scenes and figures in panels on dark blue ground, enriched with gilding, and richly encrusted with coloured flowers and birds, the covers formed as bouquets of flowers, amongst which are small figures of children and birds. Another piece of Bow must be mentioned, a large écuëlle cover and stand, painted with fruit in panels, with gilt borders on a dark blue ground, for which £152 5s. was obtained.

Of the few pieces of Chelsea porcelain sold mention must be made of a pair of large oviform vases with beaker necks and white and gold scroll handles, each painted with a Teniers subject of boors, and birds on the reverse, in circular medallions on mottled dark blue ground, £294; a toilet mirror in a frame of Chelsea porcelain, on stand of the same, of scroll outline, the whole gilt with sprays of flowers and foliage, the stand fitted with three drawers with ormolu mounts, £231; and a pair of bottles with long necks, decorated with vine foliage and with Satyrs'-mask handles, £126.

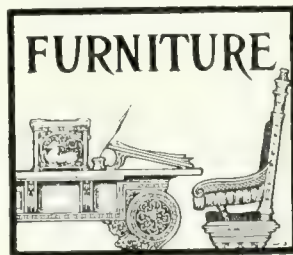
If the prices obtained at the sale of the collection of old Wedgwood formed by Mr. Sigismund Moritz at Christie's on the 12th are an indication of the present demand for this famous ware, the number of collectors devoting their attention to it at present must be very small indeed. Scarcely half-a-dozen pieces made prices of any importance, and the average sum obtained was remarkably low. The chief prices obtained were £147 given for a set of three fine vases in green jasper, modelled by Hackwood, with reliefs of sacrifices, medallions, &c., and three square pedestals for same, and £54 12s., which purchased a Wedgwood and Bentley plaque, "The Marriage of Cupid and Psyche," at one time in the Holt collection. Of the déjeuner cabinet pieces none realised more than £10, the portraits in basalt and on coloured grounds made sums varying from half-a-guinea to £10, with the exception of one of Edward Bourne, modelled by Hackwood, which reached 15 gns., and the medallions and canes made equally moderate prices.

The sales of the month were brought to a close with

the dispersal of a valuable collection of furniture and china from various sources on the 29th, when a total of nearly £17,000 was obtained. Of the many fine pieces of porcelain included, none could surpass in importance a pair of campana-shaped gros-bleu Sévres vases, richly mounted in ormolu, encircled with festoons of flowers tied by ribands and bands of honeysuckle ornament and conventional foliage, the handles formed as nymphs supporting baskets of flowers, which, after some keen bidding, was knocked down for £1,837 10s. Just preceding this lot was an old Dresden Monkey Band, comprising a conductor and sixteen other figures of monkeys in costume, playing various instruments, which was sold for £378, and a pair of old Dresden figures of a lady playing a hurdy-gurdy and a lady with a boy in harlequin costume, their robes painted with flowers in the Oriental taste, which realised £262 10s. There were also several fine examples of Chinese porcelain, notably a pair of old gourd shaped bottles of the Kang-He period, enamelled with kyilins, £336; a pair of large famille rose vases and covers of the Kien-Lung period, enamelled with chrysanthemums and other flowers, £651; and a pair of powdered-blue vases of triple-gourd shape, each enamelled with groups of lotos, iris, and flowering cherry tree, mounted as ewers with ormolu handles, lips and plinths of the period of Louis XV., chased with foliage, £241 10s. An interesting lot, too, was a saltcellar of Henri II. ware (faïence de Saint Porchain), French work of the second quarter of the sixteenth century, in the form of a standing table saltcellar of small proportions, rectangular in its general composition, with the interlaced crescent and double D insignia of Diane-de-Poitiers upon the sides and in the bowl, which produced £304 10s., and a pair of old Worcester octagonal beakers, painted in the Oriental taste, must be mentioned, which realised £388 10s.

There only remains to be recorded a Höchst group of a girl and sleeping boy, which realised £110 5s. on the 19th, and a pair of famille rose vases and covers of the Kien-Lung period, and a pair of old Chinese figures of storks, on rockwork plinths, enamelled in natural colours, which made £210 and £283 respectively.

BUT for the sale on the 29th, the furniture sold during June would have been of little importance, but certain items in this sale compensated in a way for a comparatively dull month. A Louis XVI. rectangular commode, executed under the influence of Weisweiller, proved to be the most notable piece, going for £2,205. With a door in the front enclosing shelves, it is composed of oak, veneered with ebony, and enriched with a large oval panel in the front of old Japanese lacquer. At the corners are terminal figures of boys supporting on their heads baskets of fruit and



flowers, of ormolu cast and chased, as are the other mounts, mouldings, and lock escutcheons. A secretaire *en suite*, of upright rectangular form, made £367 10s. There must also be noted a bonheur-du-jour table of the same period, with folding doors above and drawers below, the panels inlaid with parqueterie designs, and the doors above further enriched with two square plaques of old Sèvres porcelain, £241 10s.; a Louis XV. small oblong marqueterie table, stamped J. Dantriche, ME., inlaid with formal flowers and foliage, and the companion table, with nearly similar inlay, £367 10s. and £315 respectively; six Louis XIII. walnut wood chairs with high backs, carved with rosettes, foliage and strapwork, on cabriole legs with slightly carved stretchers, £231; and a pair of commodes of Italian marqueterie elaborately inlaid with arabesque foliage and amatory emblems, £315. Of the English furniture the chief item was a Chippendale circular mahogany table, the border carved with lattice-work and wave pattern, on rectangular pierced legs carved with lattice-work and surmounted by groups of flowers and fruit, which produced £262 10s. There were also two fine clocks in the sale, one a Louis XVI. regulator clock, the movement by Martinot, of Paris, the case of veneered oak mounted with ormolu, and the other of the Regency period, with seven dials, the movement by A. Fortier, Paris, also in a veneered oak case, which fell at £525 and £582 15s. respectively. Of items in the other sales held during the month there must be recorded a Chippendale oblong table, with open trellis-pattern gallery, on eight rectangular legs with pierced legs, £257 5s. on the 8th; and a grand piano by Erard in gilt wood case of Louis XVI. design, carved with leafage, and painted with pastoral scenes and figures by Simonet, £357.

More interesting from the sentimental than any other point of view was a set of seven oak X-shaped chairs which appeared at Christie's on the 8th. They were the original chairs of the famous club, the "Sublime Society of Beef Steaks," and included amongst them the chair bearing the Royal Arms, which was used by its quondam president, the Prince Regent, and afterwards by his brother, the Duke of Sussex. Sold by the order of the executors of the late Mr. J. Harrison Foster, brother of Bucket Foster, they realised £141 15s.

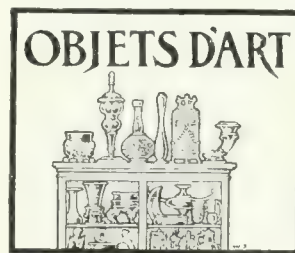
PRACTICALLY all the important silver sold at Christie's during June was included in the sale held on the 28th, which comprised the collection of the late Lady Currie, the late Col. J. W. Preston, and others. As a whole, the items catalogued were of a remarkably high quality, and prices in consequence maintained a proportionately high standard. Of the



properties sold, that of the late Lady Currie was the most notable, and it was in this collection that the chief price in the sale (£850) was made. This sum was given

for an Elizabethan standing salt of bell shape, 9½ inches high, London hall mark, 1599, maker's name "E R," with a pellet below, in shaped shield, 12 oz. 10 dwt. in weight. The salt cellar is in three divisions, the uppermost forming a caster; the decoration consists of engraved bands of alternate running arabesques, laurel wreaths and pricking, these bands retaining their original gilding, while the surface between is left plain, giving a parcel-gilt effect, the whole resting on three ball feet, engraved with claws. In the same property must also be noted an Elizabethan tiger-jug, with silver-ware gilt mounts, dated 1581, which made £260; a Henry VIII. maiden-head spoon, with the London hall-mark 1532, and maker's mark V, for which £76 was given; and the following important prices at per oz.: a Charles II. small porringer, 1662, 4 oz. 2 dwt., and a porringer and cover of the same period, 23 oz. each, went for £14 an oz.; a Charles I. small two-handled cup, 3 oz. in weight, by T. Maunday, 1638, was bid up to £37 an oz.; a plain cup of the same period, 9 oz. 15 dwts., went for £7 5s. an oz.; and another nearly similar but slightly heavier, produced £11 10s. an oz. Of the other properties the chief items to be recorded are a set of five Charles I. Apostle spoons, with figures of St. Peter with a key, St. Philip with a long staff, St. John with the Cup of Sorrow, St. Matthias with an axe, and St. Andrew with a saltire cross, the nimbus of each chased with the Saint Esprit, London hall mark 1641, £185; a Norwich Elizabethan chalice of the conventional "Norwich" type, engraved, "THE . TOWNE . OF . KESWICKCE . AO. 1567," Norwich hall mark (the castle and lion), date letter C, 1567, 5 oz., £30 an oz.; a plain paten *en suite*, 5 oz. 7 dwt., and a Commonwealth plain goblet, 1655, 9 oz. 9 dwt., each £13 10s. an oz.; and a Charles II. porringer and cover, London hall mark 1660, 12 oz. 2 dwt., £14 5s. an oz.

Two fine miniatures by Nicholas Hilliard were the most notable items in a sale of miniatures and art objects



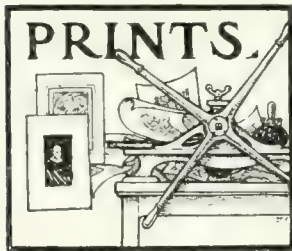
held at Christie's on the 27th. They were at one time in the collection of the last Earl of Leicester, and were given by him to Field Marshal Sir Robert Rich, from whom they have descended to the present owner. The first is a portrait of

Hilliard the Elder, in gouache on a prepared card, in which he is represented three-quarter face turned to the right, his hair and beard tinged with grey and curling; wearing a black velvet bonnet and doublet, with narrow ruff and small gold buttons; about his neck is the rich sable collar of his gown. The background, which is ultramarine, bears the following inscription in gold: "AETATIS SUAE 58 ANO. DM. 1577." The other, a portrait of Nicolas Hilliard by himself, is signed with the monogram N.H., and dated 1577, represents the

artist three-quarter face turned to the left, with curling black hair and brown spade beard; at the back of his head he wears a black velvet bonnet, in which is an enamelled acorn badge, rich black doublet with jewelled buttons and elaborate white lace ruff, with the inscription, "ANO. DM. 1577. ALIAS SUU 30" in gold on the ultramarine background. Each of these fine miniatures was acquired by the same purchaser, the price in each case being £1,155. In the same sale there were also a miniature by the same master of Lucy, Countess of Bedford, painted in grisaille, for which £315 was given.

Very seldom does any armour appear at Christie's, but on the 29th was sold a fine part of a suit of fluted and engraved armour, which was believed to be of German workmanship, dated 1530. It consists of the breast-plate, back-plate, closed helmet, arm pieces and gauntlets. The borders to the plates are very finely roped, and the whole is graceful in its general outline. The surface is divided by arrangements of flutings into narrow bands, which are etched with narrow scrolls, introducing on the top of the breast-plate the letters G.T., a crest, and the date 1530. The helmet is of an uncommon type, the crown piece being roped to form a double comb. The final bid was £997 10s.

BARELY a dozen important engravings appeared under the hammer at Christie's during June, only two sales



being held. The first, which was held on the 12th, was notable owing to the fact that it contained a fine first state of the *Duchess of Rutland*, after Reynolds, by V. Green, which, with Fisher's plate of *Lady Elizabeth Lee*, after Reynolds, made

the high price of £714. This, however, is not a record for the first-named plate, as a fine impression a few years ago realised £1,050. There must also be mentioned a first-published state of *Mrs. Hardinge*, after Reynolds, by T. Watson, £105, and a proof, one of the first fifty, of the *Duchess of Bedford*, by S. W. Reynolds, after Hoppner, £99 15s. The other sale, held on the 27th, included *A Party Angling* and *The Angler's Repast*, in colours, by Ward and Keating, after Morland, £105; *The Countess of Harrington and Children*, by Bartolozzi, after Reynolds, also in colours, £94 10s.; and *The Seasons*, after Wheatley and Westall, by the same engraver, the set of four proofs before letters, £86 2s.

MESSRS. GLENDINING & CO. held their usual sale of coins and medals on the 29th, the collections sold includ-

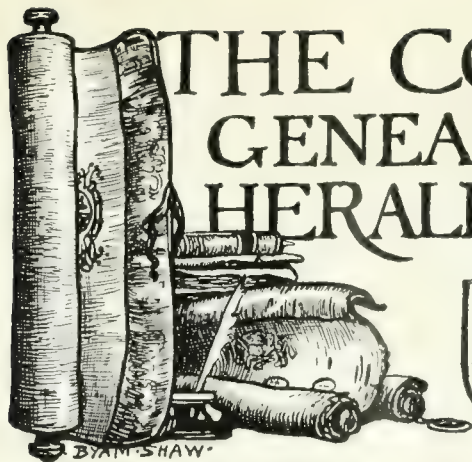


ing several rare and interesting items. The highest price obtained was for an important pair of Chinese decorations in gold and enamel first and grade badges (blue button) of the Order of the Double Dragon, presented for services during the war

between China and Japan, with Chinese Warrant and License to wear the decorations, countersigned by Queen Victoria, which realised £26. Amongst the coins the most notable items were a Worcester half-crown with mint mark a pear on the obverse, and three pears on the reverse, rudely struck as usual but very fine, which made £6 10s.; a fine specimen of the Shrewsbury crown, 1642, with plume behind the king and line below the horse, went for £3 7s. 6d.; and for a pattern sixty shillings or crown, 1716, of James VIII. (The Elder Pretender) by N. Roettier, in brilliant condition, £3 was given. The medals included two Indian medals with bars for Nagpore and Nepaul, which made £6 10s. and £6 respectively; a Peninsular medal with ten bars together with the Waterloo medal and Long Service medal, all to a Farrier-Major of the Horse Artillery, realised £14 10s.; a gold and enamel collar of the Order of the Grand Duchy of Parma, weight, 3½ oz., was knocked down for £12; and a large gold medal inscribed *Gouvernement Provisoire du District de Tientsien 1900-1902*, seven international flags enamelled in colours, presented to the Commandants of Tientsien by the Japanese Government, went for the same figure.

The sales of coins and medals held at Messrs. Sotheby, Wilkinson, & Hodge's rooms during June comprised the collection of British and Roman coins formed by an astronomer, recently deceased, which occupied eight days, producing nearly £4,000, and the collection of naval and military medals of the late Mr. J. S. Whidbourne and others, which produced nearly £1,000. The last-mentioned sale was chiefly notable for the fact that it contained two Victoria Crosses, each sold with the South African Medal, the first, awarded to Corporal William Allan, making £72, and the other, to Private F. Fitzpatrick, going for £42. There must also be noted a field-officer's gold medal and clasp for Roleia, Vimiera, Talavera, granted to a lieutenant-colonel of the 45th Foot, which was sold for £76.





THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

662 (Bath). Edward Chamberlayne descended from an ancient Gloucestershire family, and was born at Odington in that county, 13th December, 1616. He was educated at Gloucester, became a commoner of St. Edmund's College, Oxford, in 1634, took both his degrees in arts, and was afterwards appointed Rhetoric Reader. During the civil war in England, he made a tour of Europe, and in 1658 married the only daughter of Richard Clifford, by whom he had nine children. After the Restoration he was made a fellow of the Royal Society, and in 1669 was appointed secretary to Charles, Earl of Carlisle, who was sent to Stockholm, to confer the Garter on the King of Sweden. Some few years afterwards he was chosen as tutor to Henry, Duke of Grafton, one of the natural sons of Charles II. His death took place at Chelsea, in 1703, and he was buried in a vault of the Church of that parish, where a monument was soon afterwards erected to his memory. The Latin inscription thereon informs us that he ordered some of the books he had written to be covered with wax and buried with him.

667 (Windser).—The arms on the picture—Ermine, a lion

passant guardant gules. *Crest*: out of a ducal coronet or, a lion's head gules crowned gold—are those borne by the family of Ellis of Wyddial, Co. Herts. The family of Ellis of Airhey, Co. Flint, from whom the Wyddial house descends, is, as the Herald's Visitations prove, of great antiquity in North Wales.

673 (Paris).—Judge John Scott (1781-1850) of Virginia was the fourth son of the Rev. John Scott, of Dettingen, Prince William Co., Virginia, whose father, the Rev. James Scott, emigrated to America about 1739. James Scott, whose brother had an estate in Stafford Co., Virginia, to which he afterwards succeeded, was a younger son of the Rev. John Scott, M.A., of Dipple, Morayshire, Scotland. Some years ago, every effort was made by local research to trace the latter's place of birth and parentage without success.

679 (London).—Nicholas Wotton, at the same time Dean of Canterbury and of York, was the fourth son of Sir Robert Wotton, of Boughton Malherb, Kent, by Anne, his wife, sister and heir of Sir Edward Belknap, Comptroller of Calais. He was employed by Henry VIII. in several important embassies to both Charles V. and Francis I. He was appointed a Privy Councillor about 1545 and was one of the sixteen "overseers" of the King's will. In the following reign he held the office of Principal Secretary for a short period and on the accession of Elizabeth to the throne, was offered the Archbishopric of Canterbury, which he refused. He died, unmarried, 25th January, 1566, aged about 70, and was buried in Canterbury Cathedral.

685 (New York).—General Washington used the same arms as those borne by the family of Washington, of Sulgrave, viz.:—Argent two bars gules in chief, three mullets of the second. *Crest*: a raven with wings endorsed proper issuing out of a ducal coronet or. Soon after Washington became President of the Republic, an interesting correspondence took place between him and Sir Isaac Heard, Garter King of Arms, on the subject of his pedigree, which brought to light many facts concerning the genealogical history of his family.

687 (Chicago).—It was from his mother, Catherine, daughter and heir of Thomas, Lord Colepepper, that Thomas, sixth Baron Fairfax, inherited the tract of land in Virginia called Northern Neck, comprised within the boundaries of the rivers Potomac and Rappahannock, containing over five and a half million acres. This peer gave up his estates in England to his brother, Robert, afterwards 7th Baron Fairfax, and settled in Virginia, where he spent the rest of his life. He was famous for lavish hospitality and magnificence of living. He died, unmarried, 9th December, 1781.

693 (Henley).—Sir William Temple, Knt., was a man of considerable distinction in the reign of Queen Elizabeth, being much esteemed for learning and ability. Upon the tragical death of the unfortunate Earl of Essex, to whom he had been secretary, he went over to Ireland and was appointed Provost of Trinity College, which University he represented in the Parliament of 1613. He was knighted by the Lord Deputy St. John and appointed one of the Masters in Chancery in 1622. By his wife, Martha, daughter of Robert Harrison, he had two sons, the elder of whom, John, rose to great eminence, and filled for a long series of years high and confidential offices in the Government of Ireland.

ANSWERS TO CORRESPONDENTS

For conditions, see *Enquiry Coupon*.

Answer to Query. Blind Beggar of Bethnal Green. 7244 (Bathurst). For a valuation regarding this, we should have your copy sent. Brewer's *Dictionary of Christ and His Times*, also Price's *Annals*.

Books.—The *Stafford Gallery*, 1818.—6,932 (Roston). This work is only worth £2 to £3, and your ten volumes of the *Art Journal* would not realise more than a few shillings a volume.

Gerarde's Herbal.—7,184 (Chiswick). Absolutely perfect copies of the 1597 edition are rarely met with. A fine copy, lacking one leaf, realised £48 10s. recently.

Bible.—7,252 (Gommsay). It is impossible to value it without knowing its condition.

Shakespeare.—7,254 (Chester). As you apparently only possess one volume of the 1700 edition of Shakespeare's works it is of little value.

David Copperfield.—7,273 (Clapham). The value of a first edition is only £2 10s. 6d.

Catalogue, etc.—7,202 (Twickenham). Your copy of the *Notes and Illustrations of the Works of the Rev. John Donne*, if perfect, is about 10s. *Hook's History of the Old Testament* is worth £10s. 6d.

Grandison.—7,332 (Briton Ferry).—The 1754 edition of the *History of Sir Charles Grandison* is worth about £2 10s.

Veterinary.—7,353 (Leeds). You omit to give the titles of your early Veterinary books.

Tristram Shandy.—7,303 (Clarendon). The value of your small edition of this work is not great.

Lytton.—7,397 (Holloway). Your Tauchnitz edition of Lytton's works is of small value.

List.—7,408 (Manchester). Your list of books contains nothing of much importance.

Vols. of Engravings.—7,444 (Southampton). It is impossible to value your book of engravings without seeing it.

Shakespeare.—7,462 (Levenshulme).—Your 1770 edition of Shakespeare's works is worth a few pounds if as described.

Shakespeare.—7,468 (Birmingham).—The value of your small edition of Shakespeare's works is small.

Military.—7,503 (Lisbon). Your series of eighteenth century military books should be of some value.

MS.—7,514 (Felton Park).—It is impossible to value your manuscript without seeing it.

The Secret History of the Courts of England.—7,529 (Ryde).—As your copy is incomplete it is of little value. Perfect, it should be worth about £2.

"Coke upon Littleton."—7,556 (Halstead). Your edition of this book is only worth £1 or so in the condition described.

Letters of a Turkish Spy.—7,572 (Treorchy).—Your odd volume of this work has little value.

History of Rome, 1792.—7,582 (Stepney). This edition is of little value.

Dickens.—7,585 (Sydenham).—Your second edition of *Sketches by Boz*, in the condition described, is not of much value.

Pickwick Papers, 1837.—7,586 (Kensington).—The value of this runs into a few pounds.

Clarke's Life of Nelson.—7,587 (Southfields).—This is not of much value.

Theobald's Shakespeare.—7,590 (Carlisle).—The value of this book is small.

The Beauties of England and Wales.—7,591 (Grant-ham).—Complete, this work is worth several pounds.

Valentine Vox, 1844.—7,629 (Wimbledon).—Value about 30s.

Testament.—7,637 (Kensington).—Send your Testament for inspection.

Illustrations.—7,659 (Liverpool).—Your Pickwick illustrations possess some value. Send for inspection.

Reprint.—7,685 (Manchester).—It is impossible to tell whether your book is a reprint without seeing it.

List.—7,707 (Whitchurch).—Though the books on your list are interesting, they do not possess much value.

Josephus.—7,710 (Bilston).—Few editions of Josephus possess much value. What is the date of yours?

List.—7,711 (Bolton). *Scott's Heroine* is worth about £1, and the value of your other books does not exceed this sum.

Vol. of Prints.—7,772 (Bath).—It is impossible to value your book of prints without seeing it.

MSS.—7,917 (Cawnpore). The manuscripts described would undoubtedly find a market in England.

London Directory.—7,920 (Spartanale). Your early *London Directory* should be worth 10s.

Clocks.—**Directoire.**—6,955 (Bruxelles).—The clock of which you send us photograph is not an attractive looking piece, and we do not think you would find a purchaser in this country willing to give anything like the price you mention.

Furniture. To distinguish various woods in furniture. 7,570 (Thirsk). Experience only is the method of distinguishing various woods. We do not know of any book on the subject. Antique furniture is divided into three ages. The Age of Oak; The Age of Walnut; The Age of Mahogany. Elm, sycamore, holly, and satinwood were also used in the 18th century. Your best plan would be to obtain small samples of these various woods, polished, and compare them with the specimen of furniture you wish to identify.

Chippendale.—7,283 (Rostrevor).—From the photograph your chairs have a very genuine appearance, and are probably accurately described as of the Chippendale period. In all likelihood, however, they are made of mahogany, not walnut. For a set of six occasional and two armchairs, one would have to pay about 80 to 100 gns. We should advise you to have the chairs examined by our expert before disposing of them.

Chairs.—7,371 (Bishop Auckland).—Respecting the photograph of chairs you send us, No. 1 and 2 are old English chairs of the 18th century. The two in elm are worth about 2 gns. each, and the elbow chair in elm about 50s. The three cane chairs in photograph, No. 3, are in the style of Sheraton, but made in the early part of the 19th century. Unless in first-rate condition and decorated, we do not consider that they would fetch more than 1 guinea apiece.

Chinese Pattern Chippendale.—7,089 (Llandovery).—Your chairs are Chinese pattern of the Chippendale period, and if old and in good condition, worth from 8 to 10 gns. each. As, however, they are apparently patched, the value is less. The front legs should not be clubbed like the back ones.

Mahogany Secrétaire.—7,404 (Barons Court Road, W.).—Your photograph shows an old English mahogany secrétaire, of the late 18th or early 19th centuries. It appears to be exceedingly well made, and if the brasses are original, it should be worth from 15 to 20 guineas.

Rosewood Chairs.—7,285 (Parkstone).—The two chairs of which you send us photograph, belong to the early 19th century. They are evidently of rosewood, inlaid in brass, and have not yet acquired an interest for collectors which would give them more than a nominal value.

Walnut Chest.—7,559 (Birmingham).—Our expert considers that you should ask about £20 to £30 for your walnut chest with original brasses of the Queen Anne period. A great deal depends, however, upon its condition.

Musical Instruments.—**Violin.**—7,291 (Mansfield).—As Stradivari was buried in 1737, it is very unlikely that your violin, dated 1754, can be by him. Owing to this master's great fame, which was apparent even in his lifetime, there have been many copyists of his Violins, one maker alone being known to have made 3,000 of them.

Objets d'Art.—**Bronze Mortar and Venetian Mirror.**—7,494 (Smyrna).—You do not give sufficient particulars about your bronze mortar to enable us to make a proper valuation. The work might be of the 15th century, or as late as the 17th, and similarly the decoration might be very fine or coarse. In short, the article must be seen to be valued, but it is the kind of thing which would interest collectors. With regard to the Venetian looking glass, again, the description is not enough. Could you let us have a photograph?

Terra Cotta Group.—7,025 (Antrim).—From your particulars this is modern, of no interest to a collector.

Pictures.—**Gainsborough's "Miss Lindley."**—6,907 (Pau).—There is a small canvas at Knole, the seat of Lord Sackville, of Miss Lindley and her brother, which is regarded as one of Gainsborough's most characteristic portraits.

"The Jealous Wife," by David Teniers.—7,090 (Preston).—Teniers has suffered as much as any artist at the hands of the copyist, but if yours is a genuine picture it will have considerable value.

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The Connoisseur

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